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ART DIRECTOR & STUDIO NEWS



**dave mink, illustrator.** His paintings adorn the walls of many noted U. S. Museums. He has done cover and story illustrations for Collier's, Popular Mechanics, Coronet, Sports Afield, etc.

Dave's extraordinary talent for depicting accurately mechanical and situation detail has been responsible for the great demand for his work commercially by leading advertisers and agencies. Mink is associated with **kling studios** in **chicago**—another outstanding artist on our staff.

601 N. Fairbanks Ct. DElaware 7-0400

## "Are you making your name a big one in art?"



asks

**ALBERT DORNE**

one of America's  
highest-paid illustrators

"You probably know working artists who don't seem to be getting anywhere...and don't know *why*. Maybe you're hanging on the same question mark! There's just one answer to it. It isn't experience alone or even talent alone that makes the big difference in success in art—it's *top professional know-how!* That's what gives you the authority, the confidence, the standout performance that pushes artists to the top!"

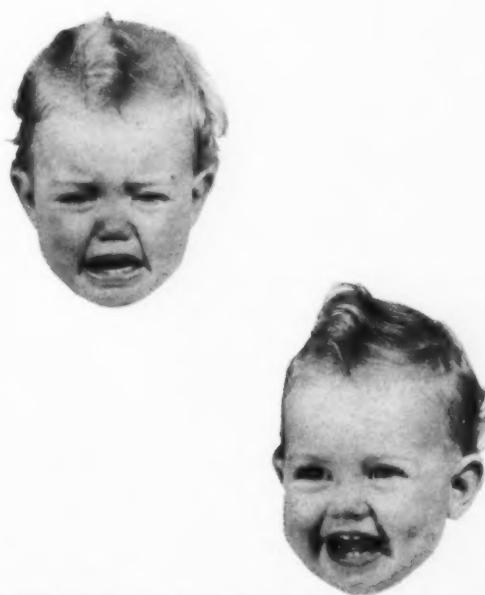
Today you can get that top professional training with America's 12 Most Famous Artists guiding your way. And you can get it right in your own home—the perfect way for a working artist to study art! The time for you to start is right now. *Today . . . send for our beautifully illustrated FREE booklet that gives you all the details about the Famous Artists Course and how it means success in your art career.*"

### FAMOUS ARTISTS COURSE

Studio 41 - J3, Westport, Conn.

Please send me free booklet on  
how to get to the top in art.

Norman Rockwell	Mr. _____	Age _____
Al Parker	Mrs. _____	
Jon Whitcomb	Miss _____	
Ben Stahl		
Stevan Dohanos		
Harold Von Schmidt		
Austin Briggs		
Peter Helck		
Dong Kingman		
Fred Ludekens		
Albert Dorne		



## DIRONE Photography

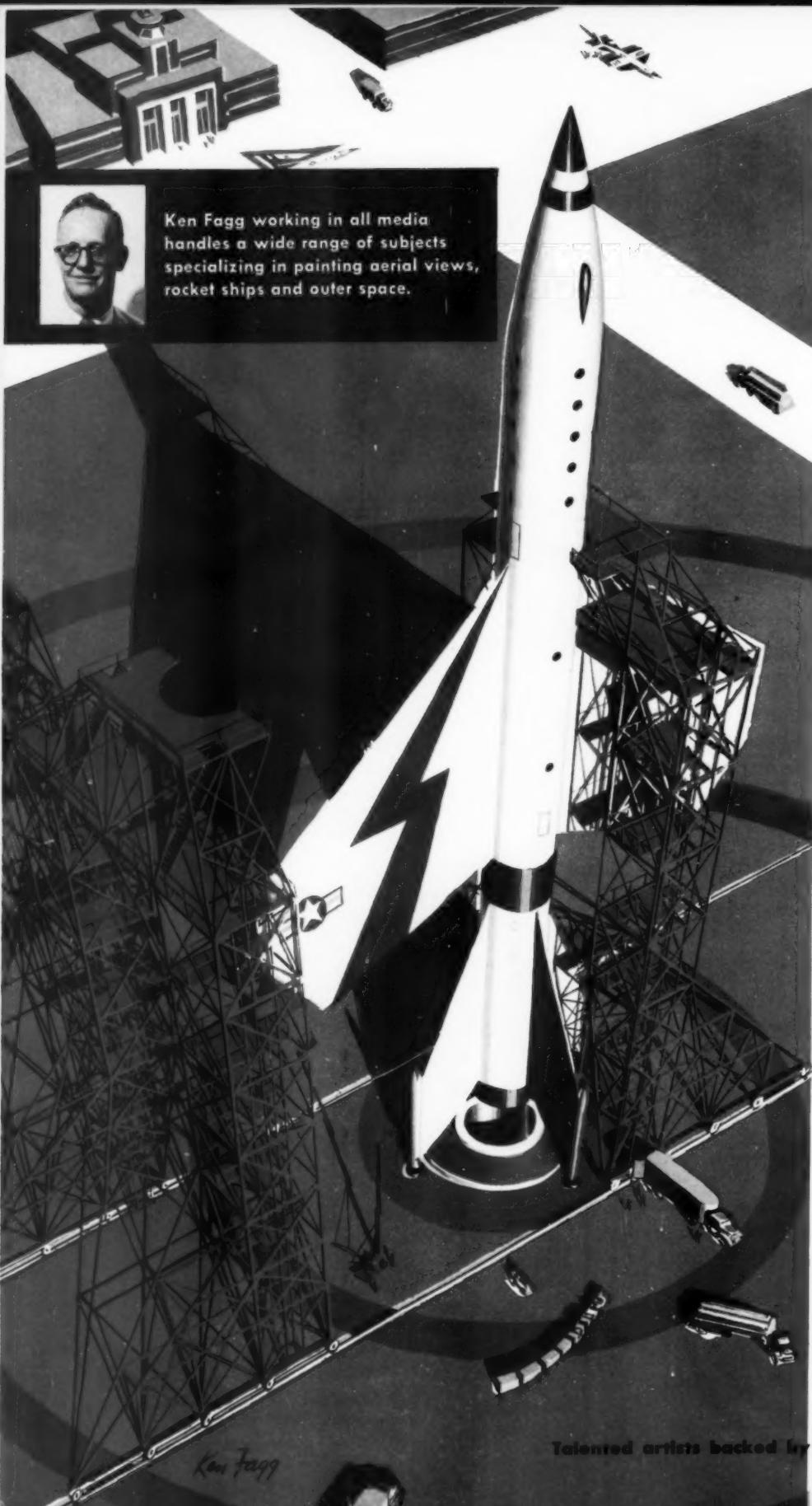
215 EAST 37th STREET • NEW YORK 17

Vanderbilt 6-1121

Contact Walter Redmont



Ken Fagg working in all media handles a wide range of subjects specializing in painting aerial views, rocket ships and outer space.



Talented artists backed by a fine studio service.

Rolf Anderson  
Gertrude Baehr  
James Bama  
Teasdale Barney  
Sam J. Bates  
Albert Baxter  
Sheilah Beckett  
Edward Berkovitz  
Wayne Bickenstaff  
Joe Bowler  
Barbara Briggs  
Lynn Buckham  
Arthur T. Cooper  
Charles E. Cooper  
John Cornick  
Donald Crowley  
Bernard D'Andrea  
John Del Gatto  
Joe DeMers  
Roy Deming  
Anne Donovan  
James Dwyer  
Freeman Elliott  
Kenneth Fagg  
Lorraine Fox  
Nino Giarratano  
Mary Louise Gilkes  
Remie Hamon  
John Hickler  
Fred Irvin  
Alfred Jaeger  
Robert Jones  
William Kautz  
Frederic Kirberger  
Henry Koehler  
Anton Kurka  
Robert Lavin  
Robert Levering  
Jeanne Maloney  
Barbara Mazanek  
Harold Marchant  
Robert Meyers  
Edward Moclair  
Robert McCall  
Fred Natarus  
Spencer Perlstein  
Jack Randall  
Jim Schaeffing  
Frank Schermack  
Richard Schwarz  
Kenneth Spinney  
Leonard Steckler  
Robert Swanson  
Stanley Wagner  
Lorie Waltz  
Robert Watkins  
Jon Whitcomb  
Coby Whitmore  
Thomas Whitmore  
Margaret Williamson  
Ben Wohlberg

Charles E. Cooper, Inc.

*Advertising Art*  
136 East 57th Street  
New York 22, New York

Frederick Kopp Advertising Art Studio  
301 So. Harvard Boulevard  
Los Angeles, California

The Technigraphic Company  
2016 Walnut Street  
Philadelphia 3, Penna.

# ART DIRECTOR & STUDIO NEWS

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

Wallace W. Elton, New York, President. Arthur Lougee, Detroit, Vice President. William Miller, Chicago, Vice President. Cecil Baumgarten, New York, Secretary-Treasurer.  
NSAD Headquarters: 115 East 40th Street, New York 16, N. Y.

VOLUME V, NUMBER 7

## "PRINT vs. TV"

BY LAWRENCE BERGER, TV ART DIRECTOR

It is entirely possible for a television and space campaign to run concurrently and have only the name of the product and a basic theme in common. From that point on, the styling of each message should utilize the individual medium, rather than make both forms look alike.

Since the preparation and production of TV commercials is infinitely more complex than published advertisements, the selection of artwork cannot be thought of in terms of headline, main illustration, subhead, copy block, illustrative spots, captions and logo. Rather, the television artist must think of artwork in relation to moving objects, audio portion, transitional devices and optical effects. This also means that the extra line of copy that had to go into the ad may not always work in the TV spot if the rest of the action doesn't fit and if there isn't enough time.

The element of time is an important point to remember. The reading public can dwell much longer on an ad than is possible when viewing a commercial. Time to absorb the ad is largely determined by the person reading it. Commercial time in television is measured in segments of a minute, or seconds—and if the message doesn't register, there is no time to recap and begin again.

Except for isolated cases, artwork made for "print" cannot be used effectively on the television screen because of the many technical factors inherent to TV production. Consequently, the beautiful white on white photograph that won an award at the art director's annual can very well wash out on the screen—and the big, bold headline that shouted in the ad can be much too black, much too heavy, and have the wrong background for good transmission.

Correct artwork styled for television is the answer—and it costs just as much to take a good photograph or render a cartoon for television as it does for published work. There are many more differences between both mediums but one thing is sure: The basic approach applied to each must take all of them into consideration.

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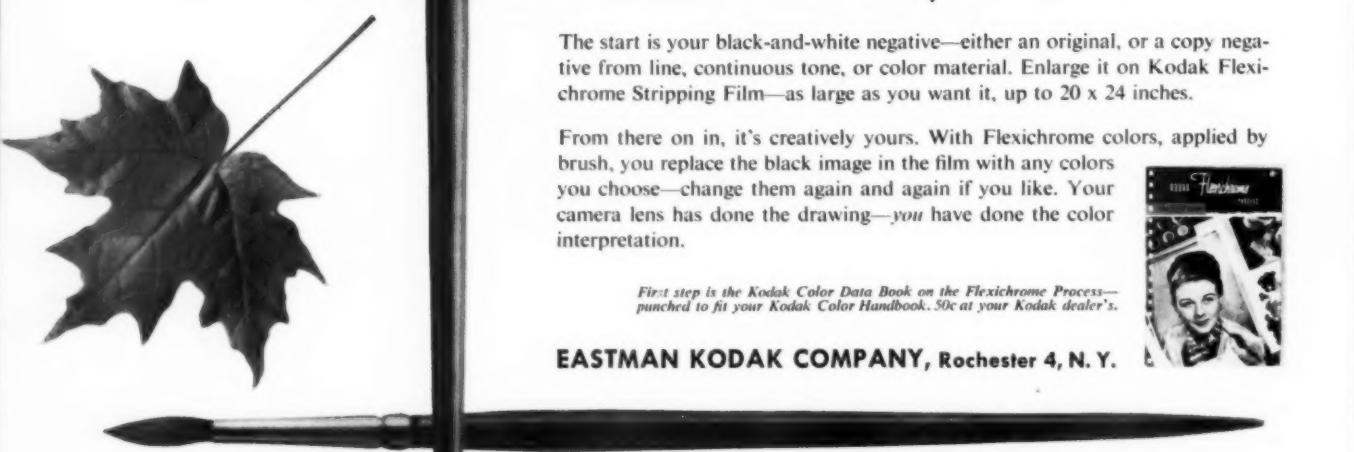
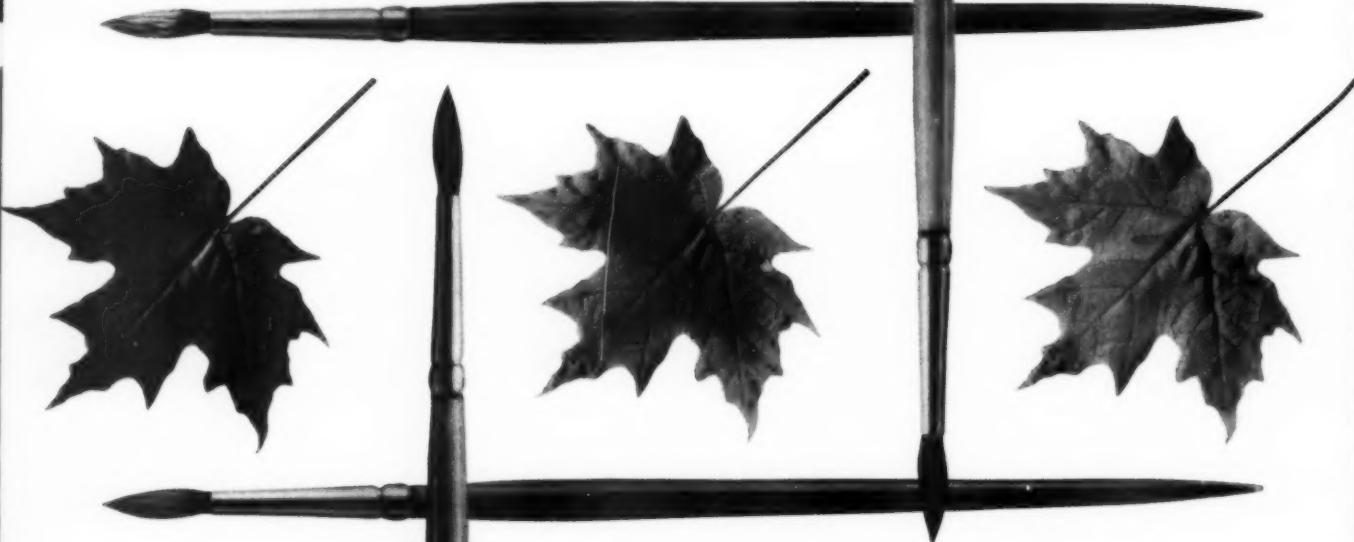
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# Write Your Own Calendar with Kodak Flexichrome

Yes, they're all the same leaf . . . and the same brush! The rest is in the magic of the Kodak Flexichrome Process for making your own color prints.

In a Flexichrome print, the camera records the detail . . . but *you* command the color . . . and the mood is yours to change at will. And as for cost—your eyes will be opened to new economies.



The start is your black-and-white negative—either an original, or a copy negative from line, continuous tone, or color material. Enlarge it on Kodak Flexichrome Stripping Film—as large as you want it, up to 20 x 24 inches.

From there on in, it's creatively yours. With Flexichrome colors, applied by brush, you replace the black image in the film with any colors you choose—change them again and again if you like. Your camera lens has done the drawing—you have done the color interpretation.

*First step is the Kodak Color Data Book on the Flexichrome Process—punched to fit your Kodak Color Handbook. 50¢ at your Kodak dealer's.*



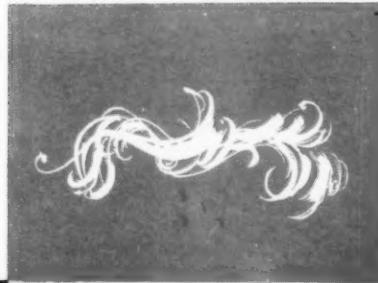
**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

★ Artist having wonderful time.

**Kodak**  
TRADE-MARK



## is decorative material coming back?

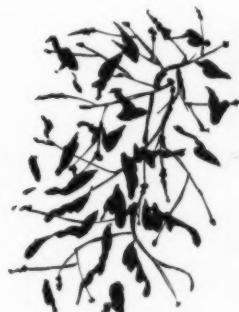


Designer Rael Cowan says yes and backs his belief with 150 newly created designs. Absence of ornaments in today's advertising and commercial printing, says Mr. Cowan, is caused by lack of spontaneous decorative material to fit the mood etc. of mid-century design.

Photo-Lettering's Ed Rondthaler has made Mr. Cowan's designs available. In a recently issued catalog he is showing the AD and designer contemporary decorations created for use with contemporary lettering, types and layouts.

Unlike the now stereotyped and overly decorative material of the 1920's and early 30's these have a sweep and simplicity, a freshness that might spark an ad, emphasize its mood, intensify its eye appeal.

Viewing the decorations shown here, bear in mind that like photo-lettering, these linear and brush decorations can be reportioned, curved, stepped-up and repeated, printed on innumerable backgrounds.





**one picture  
is worth at least  
one  
thousand words**

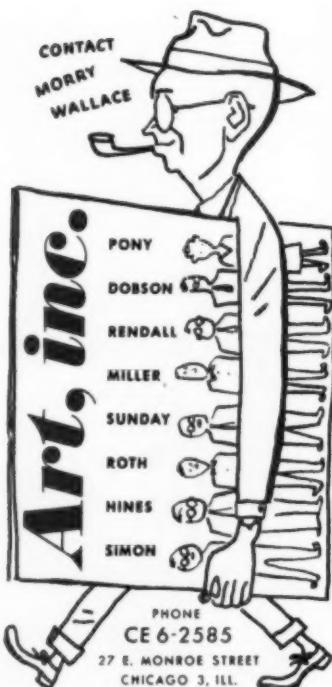
just try **Rembrandt** casein tempera colors for comps!  
— paint right on photographs or stats!

BRILLIANT • VERSATILE • PERMANENT • NON-BLEEDING • FREELY INTERMISCIBLE

for color chart and information:



**UNION, N. J.**



**Endorsements, Inc.**

Est. 1945

world's leading service organization for  
the obtaining of testimonials and endorsements

300 Fifth Ave.  
New York 36, N. Y.  
CHickering 4-7257

WASHINGTON HOLLYWOOD CHICAGO LONDON PARIS

**JUST OUT!** ...Now YOU can make  
Clean! Crisp!

*Beautifully Designed*  
**HAND LETTERING**

✓ IN MINUTES ✓ AT PENNIES PER WORD

- Hundreds of combinations and complete words
- Printed clear, sharp, black on clear acetate with adhesive back
- For FREE sample and brochure; Ask your art supply dealer or write . . .

131 West 45th St., Dept. A—New York 36, N.Y.



## tax talk

MAXWELL LIVSHIN, CPA

**SELF-EMPLOYMENT TAX HELD VALID.** A District Court has just ruled that the Self-Employment Contributions Act is constitutional.

**RETIREMENT PAY HELD TAXABLE.** A pastor served a church for 20 years and was retired in 1941. Since that date he has performed no official duties for his former church. In 1947, the members of the church voted him a monthly payment of \$200. It was held by the Tax Court that the payments were taxable as compensation for past services.

**CERTAIN PREMIUMS FOR LIFE INSURANCE NOT DEDUCTIBLE.** Rev. Rule '73 just issued states that a taxpayer, the principal member of a partnership, who purchases life insurance policies on his life and irrevocably designates the copartnership as sole beneficiaries to induce them to retain their investments in the partnership, is a direct or indirect beneficiary under such policies. Premiums paid by the taxpayer on such life insurance policies were ruled to be not deductible.

**NOTE: ESTIMATED TAX PENALTY.** The Tax Court made a 6% addition to the estimated tax, as a penalty, since the amount of estimated tax, as reported by the taxpayer, was less than the tax determined by the Tax Court.

**BANK ORDERED TO SHOW RECORDS.** The District Court also recently ruled that the Tax Commissioner acted within his rights when he required a bank to produce specific records showing transactions of a bank customer.

**MORE ABOUT TRAVELING EXPENSES.** Even though the taxpayer's wife assisted him in entertaining customers, he was not allowed to deduct her traveling expenses.

**EDITOR'S NOTE:** In addition to presenting brief tax facts and data on recent tax court decisions of interest to designers, artists, studio owners, the writer of this column will answer inquiries from readers. All inquiries should be addressed to Editor, Art Director & Studio News, 43 E. 49th St., New York 17, N. Y.

## business briefs

With 1953 three-quarters over, P&L sheets are looking healthy. So far this is the best year for a majority of the firms in the art and photography field.

The photo field's billings have the best climbing sales graphs, with special leadership in fashion photography. The fashion artist has been one of the few not to prosper with the trend, since there AD's have been using more realism, and more photography, in newspaper fashion ads.

Summer's heat didn't wilt art billings. Reports show July and August strong compared to previous years.

This was true of advertising and the graphic arts generally. New York Employing Printers Association, for example, says while dollar-volume of sales by New York area printers declined seasonally it was 16 per cent ahead of July 1952 figures.

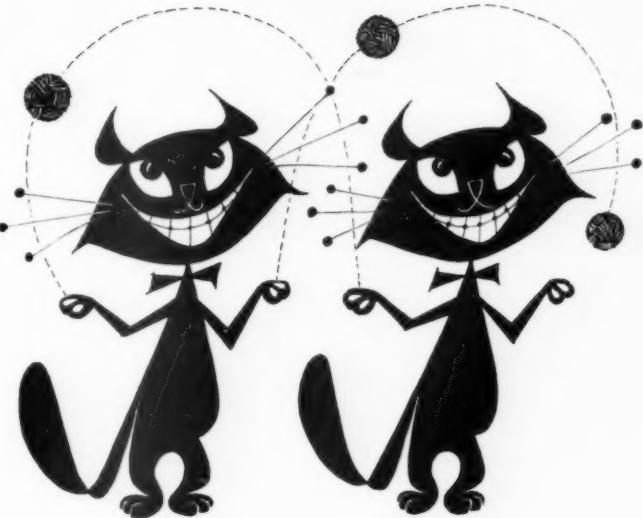
1952 expenditures at an all-time high, reports Printers' Ink. Total national and local advertising expenditures in eight major media hit \$7,149,700,000 for an 11.3% gain over 1951.

1953 expenditures headed higher, according to Publishers Information Bureau. Total national advertising in magazines, supplements, network radio and TV reached a record high of \$529,400,000 in the first half of the year. First-half total is 10% above 1952 figures.

More than half the gain was recorded by general and farm magazines. Only media to slip was network radio with less than a \$1,000,000 loss.

Will 1954 keep pace? Though present thinking is mixed on forecast for next year, many signs point to continued business prosperity, continued heavy ad expenditures and high art and photo billings. Among the favorable indicators; record high personal incomes; good first half corporate earnings; high dividend payments; record high employment.

Color TV may cause many companies to redesign their packages and labels in the year ahead, and may stimulate even greater use of color in magazine and newspaper advertising.



*2 good numbers to remember*

\* **MA 1-7600** in Pittsburgh • 4029 Bigelow Blvd.

\* **CH 1-5037** in Cleveland • 914 Keith Building

\* **PITT STUDIOS ADVERTISING ARTISTS**

**RETOUCHING**  
**JUD REAMY**   
**STUDIO**

77 Park Avenue • New York 16 • N. Y.  
MURRAY HILL 5-3386

**HARRY C. DECKER, INC.**  
(Formerly Susquehanna)  
**CARBRO & DYE TRANSFER**  
**FROM TRANSPARENCIES**  
**AND SEPARATION**  
**NEGATIVES**

•  
**MU 5-4295**  
404 Fourth Ave. - Room 1507



**CONTACT**

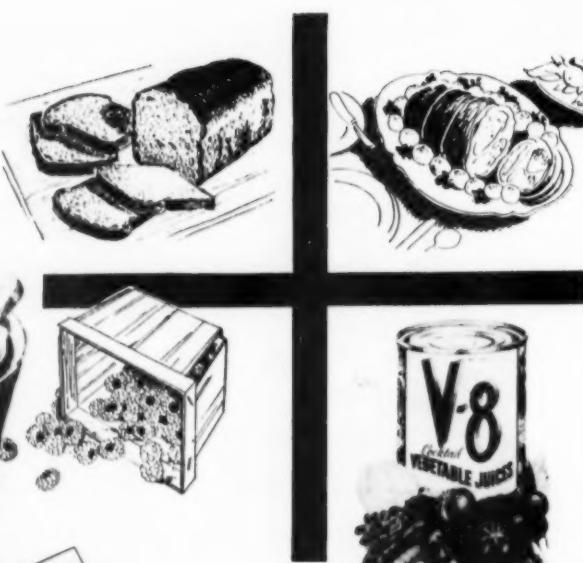
**ROSS**  
**ART**  
**STUDIO**

5 COLUMBUS CIRCLE  
NEW YORK 19, N. Y.

Circle 7-1297



*Hal Frater*



hal frater and many others

PLUS a complete service  
from visualization  
to mechanization

THROUGH ROY GERMANOTTA INC.

40 EAST 49TH STREET, ELDORADO 5-7155

A Process White  
that photographs white . . .



### Reproduction White

Here's a white that photographs and reproduces a sparkling white. Lead-free. Opaque. Mixes with other pigments. Unchanging on original art work. Can be softened down and erased with water. In 2½- and 10-oz. jars at your regular artist materials dealer. Try it.

### F. WEBER CO.

Manufacturing Artists' Colors since 1853

OIL • WATER • TEMPERA • PASTEL

Main office and factory  
1220 Buttonwood St.

PHILADELPHIA 23, PENNA.

RALPH TORNBERG INC.

*advertising photography*

1780 BROADWAY, CORNER OF 57TH ST.  
NEW YORK 19 • COLUMBUS 5-5864



## letters

Think alike?

Think alike—These Cadillac and Florsheim ads (pictured together in June AD&SN) did not appear about the same time in newspapers. They were prepared by different agencies in different cities but oh how they look alike. The background, trademark position, illustration technique and position, display typefaces and general layout were not copied by Florsheim until about four months later; at which time we called this to their attention to no avail.

Imitation of Cadillac formats has always been one of our problems.

Jack Frost  
Cadillac Art Director  
MacManus, John & Adams,  
Bloomfield Hills, Michigan

AD&SN reaches the "far removed"

Enclosed is my check, for which please enter a subscription . . . and please start with your June issue. My son, Hubert, who used to be assistant AD at Lang Fisher & Stashower, in Cleveland, is now temporarily employed by the U. S. Army. He finds Washington (in the Tacoma area) far removed from a field where people think and do the kind of things your magazine reflects and ably reports on. That's why he wants it . . . even more now than he did before.

Donald Lindsay  
McCann-Erickson Inc.  
Cleveland



Cover artist

Paul Hartley's first commercial art sales were made at the age of 16 while he was proprietor of his own tattoo shop. A native Californian, he studied at the Chouinard Art Institute at Los Angeles, which he left to do song illustrations. He spent three years in the Special Service Division of the Army.

Paul is now in the promotional department of Look Magazine, and does free lance illustration and designing.

Cover design is an abstraction derived from an early model printing press.

# Bill Fleming joins La Driere Studios

Bragging? Maybe... but we don't mean it that way.

Naturally, we're proud, and what studio wouldn't be, to add the name of Bill Fleming to an already impressive list of illustrators... Edward Paulson, John L. Jones, Donald Whitney, Joseph Maniscalco, Dale Gustafson, Robert Farbolin, Richard Zayac, William Durnell, John Arvan.



You've seen Fleming's work in the Post, in Bluebook, Esquire, Coronet, Argosy, Elks Magazine, in newspapers, and in all sorts of ads. Maybe you saw his cover and illustrated feature story in the Spring, 1953, issue of the Illus-

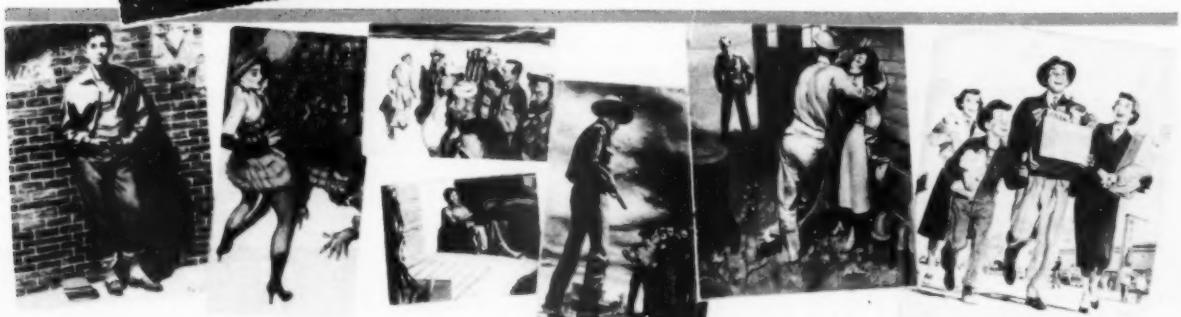
trator. We are sure you either know him or soon will!

Never, in our 25-year history, have we at LaDriere had a finer or better rounded staff of illustrators. And we are bold enough to want you to know it!



*Headquarters for Automotive Art  
for 25 years!*

LaDriere Studios, Inc., Cadillac Tower, Detroit



Some of Fleming's Saturday Evening Post Illustrations

WHAT YOU GET FROM  
**INTERSTATE**  
YOU CANNOT GET FROM  
ANY OTHER  
PHOTO ORGANIZATION  
IN AMERICA!

Location Photography • Commercial Photography  
Illustrative Photography • Performance Data

A GO-GETTING NETWORK OF  
2100 PHOTOGRAPHERS AND REPORTERS

No matter what you want photographed — an industrial plant, inside or out; a ship, a tractor on someone's farm, elevator cable in a new skyscraper, the interior of a modern home, an aerial view of a bridge or pipeline, a model wearing your product — in black-and-white or color — INTERSTATE will get the photos anywhere in America, and a complete story write-up as well if you want it.

But here's the best part: we do all the dirty work. Just tell us what you want photographed, where, and whom we should contact. We'll get in touch with the consumer, get approvals, arrange shooting schedule . . . all in the most diplomatic possible manner.

We thoroughly brief a hand-picked photographer who is skilled at your particular type of assignment. In other words, we won't assign a news photographer to handle an architectural coverage, etc. We always get releases and captions . . . a complete story if requested. Then the whole job is given to you as a package, fast!

COMPLETE COVERAGE ANYWHERE IN AMERICA

PLUS A staff of 5  
photographers in  
Interstate's New  
York Studios

Within 24 Hours  
if Need be

**INTERSTATE**  
**PHOTOGRAPHERS**

DIVISION OF INTERSTATE INDUSTRIAL  
REPORTING SERVICE, INC.

Alexander Roberts  
General Manager

247 W. 46th St. • N. Y. 36, N. Y.  
Circle 6-4950

## politics, art and copy!

*there is a meeting ground  
where better advertising is  
born*

ROBERT J. HAKKEN, Copy Supervisor,  
Kenyon & Eckhardt, Inc., Detroit

The nine year olds in the back seat were living it up. While the station wagon bounced along over the trolley tracks, headed for the glorious wonders of the YMCA and its tiled pool and action-packed crafts room, one said to the other, "Boy, I wouldn't ever want to be President of the United States, would you?"

"Gee whiz, no. First you have to work like everything to get elected, and then in four years, you have to do it all over again."

While the great American tradition flew out the back window, the partner replied:

"Yeah, and if you lose, what happens? Everybody looks at you and yells, Na-a, Na-a, Na-a!"

Creative advertising work, their father at the wheel suddenly decided, isn't far removed from a presidential campaign on a daily scale—and maybe that's what makes all advertising creation such a zestful nightmare. You're always up for "election." There's nothing so wonderfully intangible and far gone as yesterday's advertising success.

### AD's up for reelection

And somehow, though they may never mention it in schools, the ultimate secret of successful art direction must begin with recognition of this fact: each job, even each simple assign-

KURSHAN  
&  
LANG

color service  
for dye transfer  
color prints



Color prints for comprehensives  
and finished art...made directly  
from your transparencies or art  
work and enlarged or reduced  
exactly to your specifications.

### Cut retouching and engraving

costs...with Kurshan & Lang  
reproduction quality color prints.  
Extra copies for presentation or  
exhibition can be obtained at a  
fraction of original print cost.



### Quantity prints for display, distri-

bution, salesman's samples...We  
have one of the finest color  
laboratories in the east plus the  
facilities to produce quantities of  
color prints at reasonable rates.



We invite inquiries...Our complete ser-  
vices include Custom Ektachrome Process-  
ing, Flexichrome, Duplicate Transparencies,  
Color Slides, copying art work, Carbro  
Prints, Ektacolor, Separation Negatives.

**KURSHAN & LANG**

COLOR SERVICE

10 EAST 46th ST., N. Y. 17 • MU 7-2595

ment, is a practical matter of making something work, of "getting elected again."

The copy writer perhaps is forced to realize this much more directly. He has no colors or patterns he may exploit, devices, which, in turn, often reverse the role and defeat the very function of the art director. The copy writer must depend on, must find, must create an idea. Then, with words and words only, he hammers the concept into a dynamic, a force that must move people, get response, get sales.

By the time he has arrived at his goal, he often fails to acknowledge that the art director should travel a similar route. He, too, ought to "write" out his concept — in visual symbols, in experiments with type and space.

And that, too often, is just what the eager-beaver writer fails to give him time and the opportunity to do. As a result, many a man in the art field has perhaps too easily accepted this forced working attitude — and simply become an advertising "decorator" rather than the visual writer he ought to be.

The other side of this illusive coin is the art man with all the skills, the techniques and, yes, the talents, but an unawareness of the practical end of all advertising — communication that calls for corresponding action, for buying. He is the one the most patient copy writer becomes exasperated with, because he simply doesn't see that his job, too, is a matter of "writing" the total advertisement.

#### job purpose is key

The successful art director, it seems, must be just as conscious of the purpose of each job as the writer ought to be. Then, within that sphere each can really perform a co-operative, integrated creative role.

If you have that sense of purpose and that understanding, your best copy writer (and your best friend) will know it. And together, formally or informally, your best advertising work will have the right climate for growth. I know, for as a writer, I've worked with and been helped by the best art directing talent in our field. And frankly, I have more often than not had the "visual writer" out-perform the copy-writer.

This, they tell me, is getting the most out of your art director! And that, I think, is a new kind of "politics," the art of creative relationships, and one of the finest private satisfactions of creative advertising work.



Call on  
World-famous designers  
for your lettering!

Racy, brush-stroke letter  
from the hand of a famous lettering artist\*  
can smarten your display, save time, money.

Cut by Typefoundry Amsterdam,  
you know it is artistically right,  
as well as superbly cast for day-in, day-out use.

It's easy to give your jobs  
the added lift of top-notch lettering,  
and, at the same time,  
buy the speed, economy and long life  
of foundry type when you specify:



#### Typefoundry Amsterdam Types

Stocked and distributed by  
American Type Founders  
Elizabeth B, New Jersey

\*Studio was designed for Typefoundry Amsterdam  
by A. Overbeek, internationally known designer.  
Studio is available 8 pt. to 72 pt.  
Write for specimen sheets  
This ad set in Studio and Egmont Medium

Amsterdam Continental Types and Graphic Equipment Inc., 268-276 Fourth Avenue, New York 10, N.Y.

**3D**

Leading Advertisers  
place their trust  
and confidence in  
the skilled 3D  
experience of...

**SCIENTIFIC ENGRAVING\***  
COMPANY, INC.

406-426 WEST 31 ST., N. Y. • CHICHESTER 4-1395-6-7-8

COLOR  
HALFTONE  
LINE

"DIRECT FROM  
OBJECT" ENGRAVING

(Jewelry, stamps, coins, fabrics, etc.) Effects substantial savings in catalogue production . . . Accounts serviced throughout the U.S.

\*Founded 1900



## industrial photographs...

When objects must be clearly pictured, when clarity is necessary for instructional purposes, or parts pointed out, EASTERN stands a peer in the field

**EASTERN STUDIOS**

120 WEST 50 ST.  
NEW YORK 19,  
PLAZA 7-5090

## The power of suggestion in advertising

HAROLD PAHMER AND BERT LITTMANN

The average advertising worker is producing only a part of his talent! He may more than double his creative output by developing an untapped power that lies within himself.

Here's *Why* and *How* . . .

The entire advertising personnel of any agency, manufacturing company or publishing house, from office boy to President, is dedicated to only one fundamental purpose . . . namely, to *influence* and *direct* the thoughts and actions of the consumer so that he will buy whatever merchandise or service the advertiser has to sell.

It is the job-duty, therefore, of every advertising man and woman to know as much as possible about the one basic, powerful force that will help them to fulfill that purpose.

The art director creates with a pad and pencil, the copy chief's inspirations flow from a typewriter, research tells its story with facts and figures; all departments have their individual "tools," but the one over-all power tool that every advertising worker must use if he is to do any kind of a job at all, is the power of suggestion.

What exactly do we mean by "suggestion"?

Let's list some examples of its use in advertising . . .

Breakfast cereals through the use of famous athletes and movie stars, "suggest" to the highly suggestible youth of the country that "if they eat the same cereals as their heroes do, they'll grow up to be as big and strong." Other personalities through pictures and endorsements give the same general pitch to the adult public, "suggesting" that the use of the particular product will put the consumer in the same type class as the personality. The "Man of Distinction" campaign for Calvert Whiskey is an example of this.

Even where a famous name is not used, the art director is extremely careful that his choice of model causes the buyer to feel that he too is the same type of person as the model suggests.

The buying of artwork runs the same path of thinking—colorful travel art suggests the relaxed comfort and

Want to See  
the Unusual  
in Sales  
Ammunition?

call

**SLOVES**

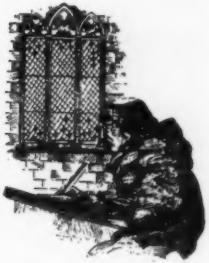
for  
FREE  
IDEAS

Fastest Service in Town  
ALGAEQUIN 5-2552

**SLOVES**

MECHANICAL BINDING CO., INC.  
601 WEST 26 ST., N. Y. 1

# WILLIAM MITCHELL'S Implements of Lettering



Now available here in their full range...from the Gresham 25mm Poster Pen to the finest Mapping Pen

**Unsurpassed  
for more than  
a century**

ROUND HAND PENS  
REX PENS—5 SERIES  
ART PENS  
SCRIPT PENS  
SCROLL PENS  
DECRO PENS  
MAPPING PENS  
WITCH PENS  
POSTER PENS  
CARLTON PENS  
OBLIQUE (Elbow) PENS  
GRESHAM PENS

BLADEX PENS  
MUSIC PENS  
ARDEN PENS  
TUDOR PENS  
PAINTER PENS  
DERWENT COLOR PENCILS

Made in England by DERWENT-ELSWICK LTD.

Highest quality and consistency—72 beautiful shades  
MONK CHISEL-EDGE LAYOUT PENCILS

W. MITCHELL'S MONK PENCIL ALICE 370

Graphite—soft or medium: 12 colours

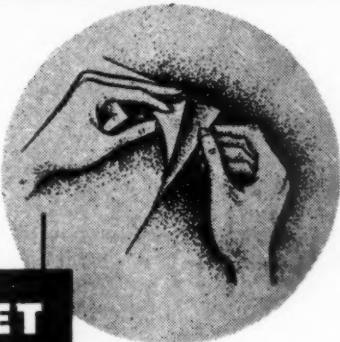
Write for catalogue and colour chart

## Frances M. Moore Company

CARNEGIE HALL  
NEW YORK 19, N. Y.  
Sole Distributor, U.S.A.

SAVES  
TIME  
SAVES  
MONEY

**FRISKET  
FILM**



No wetting—no heating—  
no other materials necessary.  
Frisket Film is Ready to Use.  
Cuts clean as a whistle.  
Easy to apply and remove.  
Stays flat—won't curl  
or wrinkle.

Available in Rolls  
24" w. x 15',  
25' and 50' long.  
Sheets 9" x 12"  
and 18" x 24".

See your dealer or write  
for descriptive brochure and sample.

The  
Prepared  
Frisket  
  
FOR  
AIRBRUSHING  
RETOUCHING  
ART WORK  
STENCIL CUTTING

**BIENFANG**  
PAPER CO., INC.  
Metuchen, N. J.



AS OF JULY 1ST 1953 WAS CHANGED TO



AS A PART OF OUR POLICY OF BUILDING  
AN ATMOSPHERE AND SPIRIT WHICH  
IS PRODUCTIVE OF ONLY THE BEST IN  
ART, MEMBERS OF OUR ORGANIZATION  
WILL BE GIVEN STOCK OWNERSHIP.  
THE MEL RICHMAN STUDIOS, INC.  
WISHES TO THANK YOU OUR CLIENTS,  
WHO HAVE MADE THIS POSSIBLE.

MEL RICHMAN STUDIOS, INCORPORATED  
2009 CHESTNUT STREET, PHILADELPHIA 3, PA.



pleasures of a particular boat, cruise or location, exaggerated apparel art suggests style prestige, the retouched photos of high-priced cars suggest a "keeping up with the Joneses" snob appeal, food art can almost make you drool at times, etc.

A toothpaste manufacturer will state that his dentifrice contains "izzum." Nobody, including the manufacturer's wife knows exactly what "izzum" is, but the suggestion is made that because of this ingredient this particular toothpaste is better than the competition. The public from hearing it said over and over, actually believes that this miracle dust will keep their teeth whiter, longer, their gums stronger, longer and as a result they will always have "happy mouth."

Jackets of pocket-size historical novels "suggest" the thrills of a racy story on the inside pages . . . and who cares who the author is. At the other end of book advertising we have the success and "how to" books, suggesting that if you know a few key tricks of the trade you will soon have your boss sharpening your pencils for you . . . and if you do hit the jackpot, don't worry—you can get another book which suggests that little-known facts will be revealed to you, and as a result you'll get a refund on your income tax.

The manufacturers of XYZ cigarettes claim that if you smoke them you will have no throat irritation. People who actually have a throat irritation will be the ones most likely to switch to or at least try XYZ cigarettes.

Even the makers of falsies "suggest" that . . .

These are only a few examples and you could think of a hundred more yourself.

What does all this mean?

Simply that suggestive and successful selling must appeal to the emotions. "Sell the sizzle, not the steak" means that the sales stimuli target must be the emotional responses of a person . . . and if the message is repeated, repeated and repeated the consumer will be sold *before he enters the store*, because he has accepted the "suggestion" and *thinks it is his own!* (Please read this last paragraph at least 3 times before reading on.)

This particular state of mind, greatly desired by the advertiser, has been brought about through the gradual development of what is known as a "conditioned reflex" or better, "associative reflex."

**SPECIALISTS:**

*Art for the Agency*  
*Art, design for*  
*Sales Promotion*

*New, larger quarters*

#### PENTHOUSE

2 West 47th St.  
New York 36,  
Circle 6-2848



#### CONTACT

Hy Klebanow  
Wm. L. Moore

**now... by popular demand**

# VENUS EXTENDED

for the first time a truly great non-serif extended type face

Venus Extra Bold Extended available from 18 to 54 point

**effective typography  
FEATURE TH \$123**

Venus Medium Extended available from 18 to 42 point

**effective typography is t  
FEATURE THA \$123**

Complete prices and specimens available  
upon request on your letterhead from

**BAUER**  
ALPHABETS, INC.

Venus Bold Extended available from 18 to 54 point

**effective typography I  
FEATURE THA \$123**

Venus Light Extended available from 18 to 36 point

**effective typography is th  
FEATURE THAT \$123**

do your paintings  
wind up as PRINTS?

Keep that  
"DIGIT IDIOT" at bay with  
**GRUMBACHER**  
**TUFFILM®**  
ARTISTS' SPRAY

Protect your artwork with this  
specially formulated, tough,  
non-yellowing fine mist fixative.  
Only \$1.95 for a large full can  
at all art stores

**M. GRUMBACHER**  
INC.  
482 WEST 34th ST., NEW YORK 1, N. Y.



**FOOD** illustrations  
\* with **Flexichrome**

provides color flexibility, photographic  
reality, thru creative talent attained  
by servicing top national accounts.

\* FOOD  
\* FIGURE  
\* INTERIOR  
\* PRODUCTS

**FRANK EBOLI**

114 East 54 St. - New York 22  
PLaza 3-4394

# CAR ART that sells

the  
art  
director



the  
advertiser



the  
people



**McNAMARA  
BROTHERS**

38 FLOOR PENOBCOT BLDG. • DETROIT, MICH.  
WO. 1-9190

This is the first significant action-step in the consumer's mental process that the progressive advertiser must understand.

When a thought or idea is presented along with, and as part of a product or service and this mutual association is repeated over and over, it isn't long before the mention of just the idea alone will produce an associative thought of the product in the consumer's mind.

Examples of this would be Coca-Cola's "The Pause that Refreshes," Maxwell House's "Good to the Last Drop," Old Gold's "Treat Instead of a Treatment," The Rheingold Girl, Macy's "6% Less" and many more.

The important thing to note is that a person reacts *automatically* to the projected ideas or words.

The procedure for suggestion selling is this:

Create the desired message, then through the proper media repeat it over and over until the consumer is conditioned to unconsciously accept it as his own idea, whereupon he will act automatically.

"Is this," you now ask, "the final summation? Are these the only steps required to implant a suggestion in the public mind?"

"Yes"—but only so far as *procedure* goes. The important gimmick is this: The full power of suggestion has rarely been realized or used . . . but now, through a scientific procedure, it can be *learned* and it can be *developed* into a force of great impact.

Here are the facts:

We have seen how "suggestion" moves into a state of "conditioned reflex." When this conditioning process is continued on and on, it progresses into the realm of hypnosis. The power of suggestion is a form of hypnotism!

Through the study of hypnotism we can learn the full range of suggestion, the actual procedure to induce a conditioned reflex, and the proper, lasting way to influence a person's thinking.

Adolph Hitler was one of the great users of mass hypnotism. Today we find his peaceful counterpart in the form of the television M.C. His words and actions during an audience-participation show exert mass suggestions that often whip the entire group into a state of mass hysteria. Hypnotism? Definitely. His repeated and repeated suggestion that "when you go into your favorite delicatessen tomorrow, don't fail to ask for Smelzer's Cheese" finds

## ILLUSTRATION SUPPORTED BY A COMPLETE ART SERVICE

SPOTS



CARTOON



SCRATCHBOARD



DECORATIVE ILL.



INDUSTRIAL ILL.



**c.a.parshall studios**

19 W. 44 ST., N.Y., PHONE: MU 2-7952

Joe Consumer standing there carrying out what has become a "post-hypnotic" suggestion. Powerful? Productive? Ask the research boys.

The curtain of skepticism has been lifted from hypnotism. It is no longer a "black magic" inflicted upon "weak-willed" persons by a supernatural charlatan. Instead, its modern applications find psychiatrists, dentists, doctors, educators and others using it constantly in every day practice to remove wrong thoughts and negative thoughts, and to replace them with positive thinking.

The Menninger Institute in Kansas and Bellevue Hospital in New York among others, have established hypnotic departments for further study of this power.

The Modern School of Hypnotism at 47 West 44th Street, in New York, has as its purpose the teaching of this force as an emotional tool for everyone. In a simple step-by-step method the average person can learn how to use hypnotism to advance confidently and quickly in his business and social life.

Art directors in particular, along with copy writers, TV producers and other creative personnel can, through the study of hypnotism, find a new release of idea outpourings. New, never-before-thought-of approaches for attention-getting and interest-holding techniques will come to mind through relaxed channels.

For further information regarding the application of the power of suggestion in advertising, contact the school directly at the above address.

HAL PAHMER is at present a studio owner and has been an artist and advertising man for fifteen years. He has been teaching hypnotism for an equal number of years. During World War II he demonstrated it for the troops and was a consultant on the use of hypnotism for therapeutic purposes. He has lectured at Town Hall, various Army Posts, the Art Directors Club of New York and other organizations.

BERT LITTMANN is an art director-consultant with fifteen years of agency art directing experience. He is now engaged at the sales end of advertising art, and is the present Speakers Chairman of the Art Directors Club of New York. He has been a practising hypnotist for many years and has demonstrated it before local men's clubs, educational groups, etc.

Mr. Pahmer is the Director, and Mr. Littmann the Associate Director of the Modern School of Hypnotism.

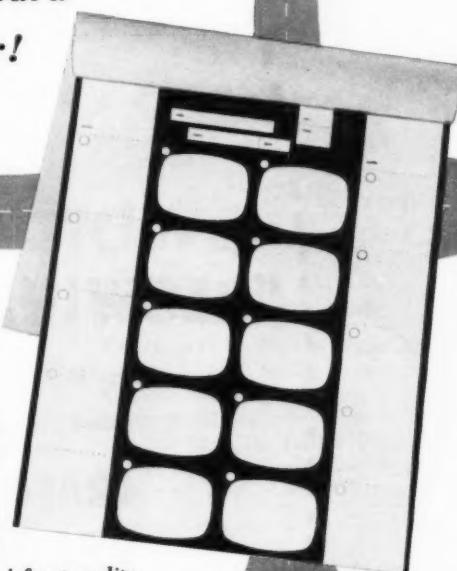
## Now . . . A New Practical TV Pad . . . Makes Storyboard Layout Easier!

### Video Sketch Pad\*

Two Sizes:

(13½" x 16¾")  
Per Pad, \$2.00  
Dozen, 20.00  
(18¾" x 23½")  
Per Pad, \$3.50  
Dozen, 35.00

50 sheets (to a pad) of finest quality  
visual bond paper; semi-transparent.



\*exclusive with

## A. I. Friedman Inc.

Quality Art Materials



20 East 49 Street New York 17, N.Y.

Plaza 9-5400

### Meet Dan .

With a background as a journalist, a teacher and an artist, he has the knack of putting realism into all his work.

### ASSOCIATION OF PHOTOGRAPHERS

Ben De Brocke . . . Advertising  
Corry . . . . . fashion  
Dan Coleman . . . reportage  
Helen Post . . . representative

270-H PARK AVENUE • NEW YORK 17, N.Y.

EL. 5-4291 — PL. 3-4424

Each Photographer a Specialist



Pardon us for

## "BLOWING OUR TOP"

...but we're thrilled at all the  
good things artists are saying about...

### CRAFTINT "66" JET BLACK DRAWING INK!

You've never used an ink like this... and your first stroke with a pen or brush will prove it! Extra waterproof and black as midnight! It covers with a single stroke... and remains jet black! Made of the finest-ground colloidally-perfect Carbon Black... it assures a smooth, even flow! No settling! No sediment! It will not streak, discolor or lighten with age! Excited? Of course we're excited. You'll be, too! Try it today!

Craftint "66" is available  
in the 3/4 oz. "quill-in-  
stopper" and the 2 oz.  
sizes... also the more  
economical 1/2 pint...  
pint... and quart sizes.



# Craftint

THE CRAFTINT MANUFACTURING CO. • 1615 Collamer Ave. • Cleveland 10, Ohio

OCTOBER, 1953

**Armitage leaves Look**

Merle Armitage, Art Director for Look since 1947, has resigned to devote his time to book designing and his wide range of other interests. He will continue as a consultant for Look.

No replacement as art director is planned at this writing.

**Two export publications bow**

International monthly, East and West Magazine, has published its first issue this month. Published by the Islamic Mission to the U.S.A., it was begun to promote import and export trade between U.S.A. and the Near and Far East. Besides business and trade, the magazine will feature fashion, articles of interest to the housewife and mother, and fiction.

Victor Tchecet did the initial cover and is serving temporarily as art director. Fatima Gale Lane is advertising manager. Photographs are used exclusively at present to illustrate the articles and stories. Circulation will be international, about 85,000 in the U.S.

Transporte Moderno, published by Export Publishers Co., New York, bowed in August. It will be published every two months to cover the trade news of South American-U.S.A. interest. Larry Lustig, art director, says that only photographs will be used to illustrate.

**SPPA convention to feature Motley**

Arthur H. (Red) Motley, president and publisher of Parade, will be principal speaker November 2 at the opening luncheon of the fifth annual convention of the Screen Process Printing Association. International Convention will be held November 1-4 at Hotel Statler, New York.



**Al Parker featured.** Cosmopolitan's October cover was designed by Al Parker. On the inside pages the story is told of how Parker became one of the most original and influential illustrators of our time. It tells of his beginning as an up comer artist whose work was considered bizarre in the 1930's, and follows his search for the new and fresh approach to illustration. Whenever possible, Parker works from life to achieve the reality which makes his work so effective. The only picture on his studio walls, says the Cosmopolitan writer, is a simple portrait by Matisse which he keeps around to remind himself not to get too complicated.

**Artists Guild elects**

New officers of the Artists Guild of Philadelphia are as follows: president, H. Holland Carriker; vice-president, William Dressler; secretary, Mary Mowry; treasurer, Thomas Reynolds.

**Dorne to speak in St. Louis**

Paintings of the faculty of the "Famous Artists Schools" will be on exhibit at the Cassell, Watkins, Stevens, Inc., Galleries in St. Louis from October 5th to October 23rd. On the 19th of October Albert Dorne will give a series of talks sponsored by C.W.S. Galleries.

**PSA reports on tropical photography**

At the Photographic Society of America's August convention in Los Angeles, Adrian LerLouw read a report by Dr. Walter Clark on Kodak's research in difficulties of tropical photography. Among problems being studied at Kodak Research Labs are prevention of equipment deterioration, exposure determination and processing at high temperatures, and control of chemical, physical and biological factors in tropical climates.

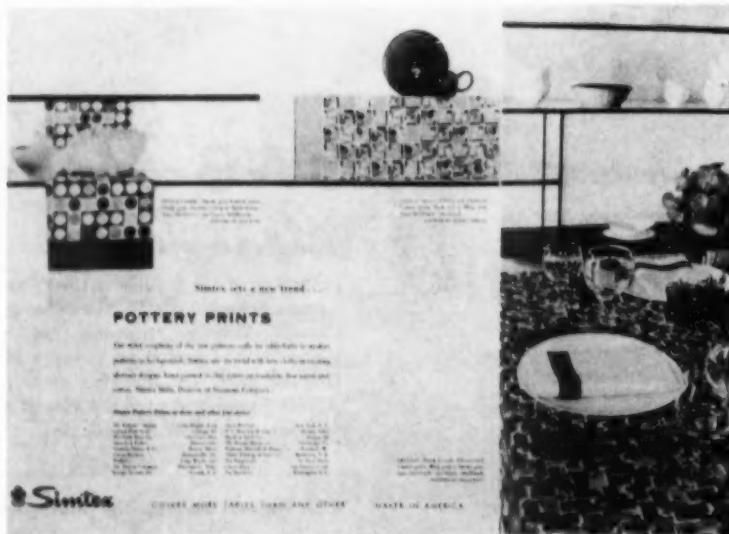
**League opens season**

The Art Students League has begun its regular sessions in Life Drawing, Anatomy, Portraiture, Painting, Lithography, Etching, Woodcuts, Sculpture, Illustration, Commercial Art, Layout, Lettering, Design, and Fashion. Students may register any time for daily sessions, one-evening-a-week classes, or two-days-a-week classes.

Arnold Bank, former art director with Time Magazine, will give a series of lectures on Lettering, Typography and Layout. These lectures, independent of regular classroom work, are \$1.00 per lecture and \$6.00 for the series.

An illustrated catalog may be obtained from the League at 215 W. 57th St., New York 19, CI 7-4510.

Current advertising in the woman's service and house and garden magazines show variety of selling and layout techniques. Gamut ranges from more "high fashion" style ads to editorial approach and simplicity via one large picture, small block of copy.



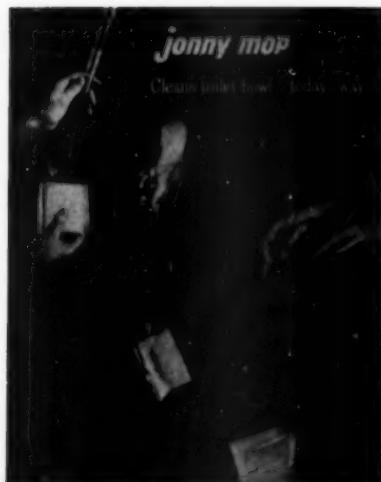
**Vivid pattern.** To contrast boldly patterned Simtex prints, simple glass room dividers and plain pottery and crystal were used in a flowing spread. Joan Kohring, Ellington & Co., was AD; Edgar de Evia photographer; John Hanan styled the table setting.



**Gatefold spread.** J. Walter Thompson (Chicago) did this Philadelphia Cream Cheese 4-color, 4-page spread in September Better Homes and Gardens. Knowing that millions of women clip the magazine's perforated recipes, AD Fred Boulton studied the magazine's own editorial techniques, and followed them as closely as possible in layout, typography, copy approach and illustrations. Color photography by Leon De Voss, Lettering and package art by Bert Kempshall.



**Contrasting textures.** Woodard ad stresses the quality of the iron by pale setting, and reinforced by logo and retaining lines of the same black intensity as the wrought iron. Louis-Marie Eude of Margaret-Macy was AD. Photography by Scavullo Studios.



**Product in use.** Jonny Mop presents its selling points with 1-2-3 simplicity. Victor Kepler's photography shows product and how it is used; minimum of words explains its function. Aldo Casi of BBD&O was AD.



**Fashion feeling.** In relating merchandise to high fashion, a double-header on the "Profile" idea, AD Jack Griffin (Alfred Auerbach) worked with Alexy Brodovitch (AD Harper's Bazaar), who made the layout; Lillian Bassman, who photographed the girl; Jack Klein, who shot the lamps; and Irving Bogen, who lettered the logo. The fashion idea is new in lamps, says Griffin, and the leopard skin is still controversial—"which is maybe the way the ad ought to be."

**Simple as black and white.** Rich, full color, textural treatment and actual size photographs make this Betty Crocker ad realistic and appetizing. Simple layout is of chocolate cake with vanilla ice cream on left page and white cake topped with chocolate on the right. Ad was photographed in 4-color by Charles Kerlee. Harry Olsen, BBD&O, was AD.

### Rochester photo competition

18th Rochester International Salon of Photography, Inc. exhibition has been announced for March 5-28, 1954. Closing date for entries is February 11, 1954. The five entry classifications are: Pictorial Prints, monochrome and color; Pictorial Color Slides, 2" x 2" only, mounted; Nature Prints, monochrome and color; Nature Color Slides, 2" x 2" only, mounted; Stereo Color Slides, 1 1/2" x 4", mounted for projection (no plastic mounts). Fee is \$1.00 per section. For entry forms contact Mr. John I. Fish, 341 Pemberton Road, Rochester 9, N. Y.

### Photography prizes awarded

Three members of The American Society of Magazine Photographers took the first three prizes in the 1953 Graflex \$10,000 photo contest.

Roy Pinney got the \$500 first prize in the color class for his photograph of a "Salamander." Joseph Janney Steinmetz took second prize for a b&w layout "So You Want to be an Illustrator." Ardean Miller, III, for his color photograph of a "Barbados Net Thrower," won third prize.

### Exhibits to spark SPPA Convention

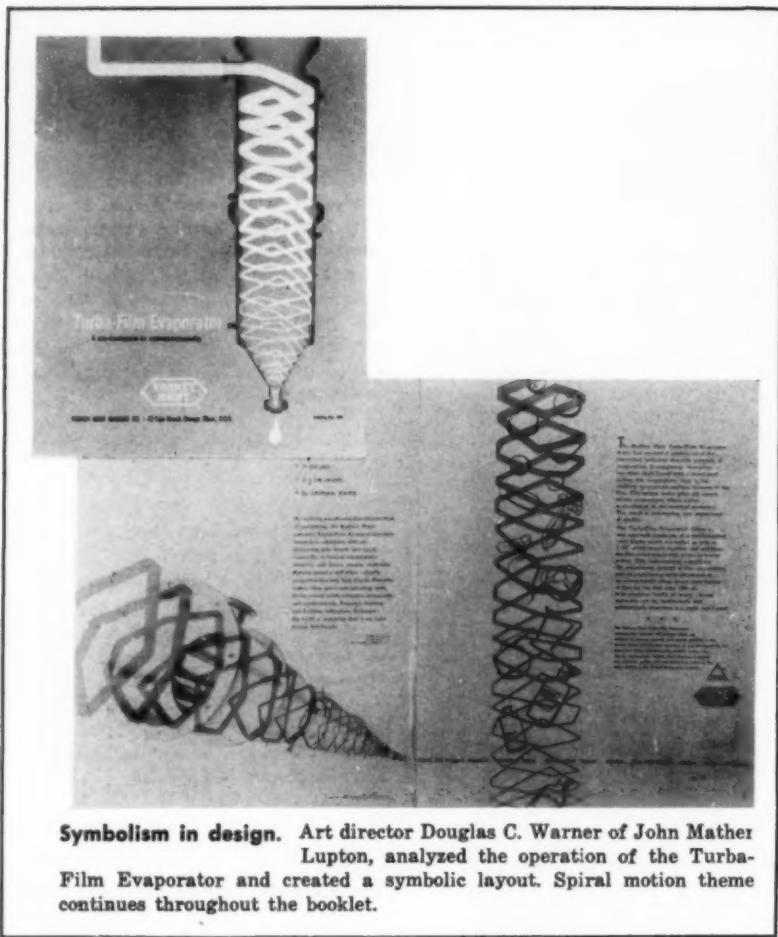
Technological advances which vitally affect the progress of the screen process printing industry will be exhibited at the convention of the Screen Process Printing Association, International, Nov. 1-4 at Hotel Statler, New York City.

A large assortment of new machinery, including improved presses, will be shown in operation. Among the equipment to be exhibited are: a one-man squeegee which produces 24-sheet posters, several fully automatic presses which do a complete screen job, and many new pieces of drying equipment designed to accelerate drying and eliminate cumbersome racking.

Luminous inks, both daylight fluorescent and phosphorescent, and ink suitable for every type of surface will be displayed.

Photographic film developments which simplify the making of screens by the photo method will be featured in the photo department.

Exhibitors will occupy the entire 18th floor and is open to convention registrants; the mezzanine art exhibit, work done by SPPA members, will be open to the general public.



**Symbolism in design.** Art director Douglas C. Warner of John Mather Lupton, analyzed the operation of the Turba-Film Evaporator and created a symbolic layout. Spiral motion theme continues throughout the booklet.

#### American Optical offers two new projectors

AO Educator 500, a three purpose 500 watt projector for slides, single and double filmstrip has been developed by American Optical Company, Chelsea, Mass. It is available with 3½", 5", and 7" lenses, all achromatically and anastigmatically balanced. AO push-thru slide changer centers slides in the focal plane after which they are removed by a slide ejector. Cooling is by a motor driven fan.

AO Opaque 1000 projects evenly illuminated pictures over the entire area of the 10" x 10" aperture with a 1000 watt bulb and coated 22" focus lens. Focus is achieved by a precision rack and pinion.

Accessories to this projector are the AO-Lite Optical Pointer which projects a dot of light to highlight any desired part of the picture; and a roll feed attachment which eliminates raising and lowering the platen to change slides.

#### Atlanta Institute underway

Series of three courses for both beginner and experienced has begun at the Atlanta Art Institute, 1262 Peachtree Street, N. E. The first course, Layout, is in progress. The second, Typography is scheduled to begin December 1. Sol Malkoff is instructor. Beginning February 23 E. M. Lusink will teach Lettering. Classes are held Tuesdays and Thursdays from 7 to 10 P.M. Fee is \$35 per course.

#### City Center exhibits paintings

Besides music, drama and ballet, City Center, 131 West 55th Street, has opened a new art gallery. Juried exhibitions are scheduled for October, November, and December. Entries for the November show will be received October 21-23 and for December, November 18-20. Only oil paintings may be entered. Fee is \$1.00, with \$4.00 hanging fee on acceptance. Exhibition dates to be announced.



**Variations on a theme.** Encore ad first ran in full color; second insertion showed right 2/3 as pale blue with red hat, lips, and earring, and left 1/3 as purple (though whole ad was printed from 4-color plates); third insertion was red on pink with dark blue on the left panel. Original photograph by John Rawlings and layout haven't changed. George Failes, AD at Kudner, says that variations were achieved by superimposing color over the full color carbro. Maximum of drama was attained and only one shot was necessary for the 3 ads.

#### Travelling art show for Cooper Studio

The Charles E. Cooper Advertising Art Studio will have an exhibit of advertising and editorial art by members of its staff at the Lombardy Hotel, 111 East 56th Street, October 19th through 23rd.

The exhibit will be open from 11 a.m. to 7 p.m. in the Lombardy Room.

Art work in the show will be from recent national advertisements and editorial illustrations from leading magazines as well as samples of new styles and techniques that have been developed by the artists.

After the show closes in New York, it will go on the road and be on exhibit in the following cities: Pittsburgh—Carlton House—Oct. 28; Cleveland—Hollandan—Oct. 20; St. Louis—Jefferson—Nov. 2; Chicago—Drake—Nov. 4; Detroit—Sheraton-Cadillac—Nov. 6; Buffalo—Sheraton—Nov. 9; Boston—Kenmore—Nov. 12, 13; At later dates in Los Angeles and Philadelphia.



**Hi-strung effectiveness.** Live models in a puppet arrangement (suggesting the performance of Wrinkle-Shed fabrics) in a window or stage effect was AD Weiser's (Grey Advertising) idea. The back-to-school motif featured six fashions made from Dan River fabrics. Pictorial idea together with editorial layout and strategically placed logo were designed for immediate trade name identification. Still life effect was achieved by photographer Ben Somoroff.



**Product makes design.** Simplicity, so often an AD's aim, has been achieved in this presentation of Empire's Pedigree pencils. AD Evald J. Alberktson (Bo Bernstein, Providence, R. I.) aimed for a "daringly different" penciled ad to give feeling of quality. Jacques Ducas and William Dallinger supplied the art work. Favorable reaction has been reported; sales upped considerably.



**Finished product from swatch.** DuPont only makes fibers, no fabrics or materials. In order for AD Aldo Casi, BBD&O, to present the fibers in their different patterns, blends, and usages, it was necessary to use drawings instead of photographs. Lucia did the art work using a loose technique and swatches for color and pattern guides.

### Creative Plus monthly meet

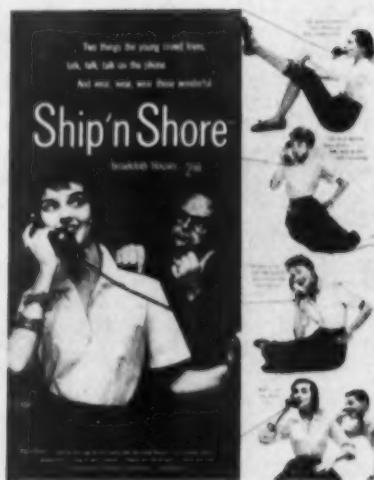
October visual arts forum sponsored by Hampton Studios will feature Art Kane, AD Seventeen; David Stone Martin, Artist; and Robert Rich, President Central Registry, Job Counselors. Carl Weiss moderates Creative Plus. Meeting is October 28 at 7:30 in Wilkie Memorial Building, 20 West 40th St., New York.



**Cheaper, quicker, truer.** Problem here was unsatisfactory transparencies for a full page ad in Vogue and deadline coming up fast. Solution: AD Robert Bellamy, Sterling Advertising, and Lane-Bender Studio, had black and white photographs made to proper size and mounted to positions indicated on the layout. They were retouched, faults corrected, and improvements made; then a Flexichrome print was ordered. Costs for full color ad were considerably lower with the absence of extra negatives and stripping charges; plate prices were less as prints scale lower than transparencies at the engraver.

### Museum to open in Santa Fe

Museum of International Folk Art has been built to house the collection of Florence D. Bartlett of Chicago. It is to serve as a clearing house of worldwide folk art studies and activities. It is hoped that the Museum's auditorium lectures, dance and music recitals, motion pictures and exhibits will promote interest in and appreciation of international folk art.



**Best noted ad ever.** Ship 'n Shore clad girls are all but connected by the telephone wires of the ad with the Kinsey report opposite it. Hal Kurnit, AD at Mervin and Jesse Levine, was aiming for a human interest approach and got a double spread of it through accidental positioning. His problem was to sell five tailored, white blouses in a b&w ad. Henry Haberman of Habershaw photographed the key figure talking about blouses to four distinctly different types of girls, using a simple layout device and lots of very human interest.

## The Kinsey Report on Women

ONE-AWAITED STUDY SHOWS THAT YOU ARE VERY INTERESTED IN SEX

BY ERNEST HABERMAN

**S**exual behavior in the human female is the subject of a new study by Dr. Alfred C. Kinsey, Dr. Wardell P. Johnson, Dr. George P. Saylor, and Dr. Paul H. Gebhard. The book, "Sexual Behavior in the Human Female," will be published in October by W. Morrow and Co., Inc., New York. It is the second in a series of four books on sexual behavior in man and woman, the first being "Sexual Behavior in the Human Male," published last year.

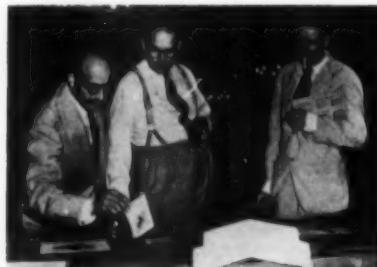


**New liquor twist.** Taking the liquor bottle out of the conventional sterling tray, Oscar Krauss, AD at Monroe Greenthal Co., designed this triple product illustration for W. A. Haller Corp., Philadelphia.

N  
A  
D



**Nashville Officers.** Art Directors Club 1953-54 leaders are Don Meskimen, president; Burnard Wiley, vice-president; Jimmie Patterson, secretary; Wilson Estes, treasurer. Walter Moore, Jr., retiring president, is shown handing over paint brush (and responsibility).



**Shown judging** the 1,703 entries in the Art Directors annual exhibition of advertising art are Suren Ermoyan, art editor of Good Housekeeping; Arthur Blomquist, J. Walter Thompson; and Herbert Matter, designer and photographer.

### SAAD awards dinner

San Francisco's Society of Artists and Art Directors 6th annual awards dinner will be at the Hotel Mark Hopkins on October 16. Awards for the Annual Exhibition of Advertising Art will be presented. Show will be open 1 P.M. to 6:30 P.M. on that day.

### SAAD discusses art prices

Artists Club of San Francisco, assisted by members of the Art Directors Club, is conducting a series of discussions on pricing. A panel of artists, representatives and art directors analyze and price component parts of ads in either proof or layout form. Tape recordings are made of this series and are played for students of a local art school.

Masterminding this series are Andrew Quattro, artist; Louis Shawl, artist representative; Jim Forman, free lance artist.

### chapter clips

**Atlanta:** Art Directors Club has put out a folder illustrating their 1953 annual art exhibit. Includes winners, judges, committees, exhibitors.

**Los Angeles:** AD Thor Hauge, Calkins & Holden, Carlock, McClinton & Smith, Inc., submitted the winning entry in a calligraphic competition sponsored by Zeitlin & Ver Bruggs to secure a new design for their store sign.

Just published...the most practical, helpful modern text on

## TECHNICAL ILLUSTRATION

By ANTHONY D. PYEATT and BRYAN G. SMITH

Lavishly illustrated — full 8½ x 11" size — handy flat format

Published as a service of the Higgins Ink Co., Inc.

After years of preparation, it's here—the very first really practical "how-to" book on modern three-dimensional drawing. Chock-full of valuable instruction on axonometric and perspective drawing for modern industrial illustration—compiled by Anthony D. Pyeatt, foremost authority on visual presentations which are technically correct.

Plus 22 full-page plates of breath-taking illustrations by Bryan G. Smith, famous designer whose accomplishments range from packages for Walter Dorwin Teague to entire metropolitan shopping centers! An indispensable self-study course, which will provide priceless inspiration and reference throughout the years ahead. Only \$2.50.

At your dealer or direct from

**HIGGINS INK CO., INC.** 271 Ninth Street, Brooklyn 15, N. Y.

**ROBERT CRANDALL**  
*proudly announces*  
**A NEW**  
**COLOR PRINT**

medium developed after  
years of research  
to produce

High Fidelity @ \$15 or less  
Not Printon Not Dye Transfer  
DO NOT CONFUSE THIS  
WITH LOW GRADE COLOR STATS

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Illustrations of the right sort are silent salesmen telling your story better than a thousand words. They make music that soothes the ear—the song of cash registers.

... Our seasoned staff  
awaits your beckoning!

*Advertising Illustration*

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# case history fashion



original beauty-magic fabric . . . has beauty of wool yet WASHES like magic by hand or machine . . . keeps pleats and shape . . . stays fresh longer . . . in rich colors and patterns for Fall . . . by the yard at better stores everywhere.

LORETTE  
55% ORLON®... 45% WOOL  
by Milliken

Shoulder flaps in sweater jacket, Fudge 6074, Sizes 12-20.  
Jumper with stand-up collar, in apple-color black plaid, Fudge 6078, Sizes 12-20.

\*DuPont's acrylic fiber

For the name of the nearest store carrying Lorette by the yard, write:  
DEERING, MILLIKEN & CO., INC., Venice Division, 1007 BROADWAY, NEW YORK 10, N. Y.



### Problem:

To emphasize, along with Lorette's already recognized washing and pleat retention qualities, the rich color and pattern that make it a fine fashion fabric.

### Background:

Lorette is a Deering, Milliken & Co. blend of orlon and wool. Introduced a little over a year ago, it is one of the best selling fabrics in Women's Wear. In this field, fabric names are practically unknown. Lorette is unusual among the "miracle" fabrics in that it is available in 500 color combinations. Layout and photographic treatment of ads were planned to dramatize this color story.

### Solution:

A break away from the square photograph, extraneous color backgrounds, and bleeds. Because the product's colors range from soft patterns to brilliant plaids, it was felt that best display would be obtained by making the most of the publication's white paper.

A layout was made that did not establish the four sides of the plate, making all the white paper, including

the margin, part of the ad. Silhouette figures, with one large one in the foreground, plus a perspective treatment for a feeling of dimension were used.

Amos Parrish AD Herbert Greenwald worked with photographer Ray Kellman. The 23 color pages were shot in about 3½ weeks. Helen Boyd of Deering, Milliken supervised selection of merchandise and worked closely on model selection and styling.

Campaign ran in national fashion and woman's magazines in August and September. An insertion in Life was treated differently. It had a back-to-school theme, used art work by Harry Bennett of George Berman Studios. Eight foot high silk screen enlargements of the illustration were used for department store window displays.

### Results:

Says AD Greenwald, "We found this format very useful in lending itself to last minute changes in merchandise in which figures could be re-shot if necessary." The advertiser considers this format most effective and plans to continue this treatment during December and January, and possibly during heavy Spring campaign. This program is one of the most intensive color advertising schedules in the textile field.





## what will it look like on TV?

by ARTHUR RANKIN, JR.

*As art director for the ABC-TV network since its beginning Mr. Rankin has designed the graphic art for over fifteen thousand programs. His work on such shows as Pulitzer Prize Playhouse, Stop The Music and Tales of Tomorrow credit him with many TV art firsts. He left ABC this summer to give all his time to Video Crafts, Inc., the studio he organized and devoted exclusively to television art.*

Last week the graphic art requirements for the Medallion Theatre, a single half hour dramatic program on CBS, called for the following items.

1. Opening titles, single frame telops
2. Closing credits, electronic crawl
3. Ten volumes of books specially titled and bound
4. Model of college wall with bronze plaque. College buildings in the background.
5. Miniature picket signs waving
6. Plaster molds of medal that central character receives
7. Illustration of medal for title backgrounds

### 8. Portrait of central character

### 9. Newspaper montages

### 10. Assorted props with lettering.

This list will give you a rough idea of the different forms of art that television demands. The art talents to complete just this one show include: designer, illustrator, letterer, typographer, model maker, sculptor, animator and technician. The last because it is not enough to be able to execute the art but more important to know what it will look like on camera.

### no sure proof

Frankly, there is no way to be one hundred percent certain how the art will look. By trial and error over the years the TV artist has compiled his own personal volume of dos and don'ts. Sometimes the TV art tends to follow the set pattern too closely. This is because at this stage of the game there is little time for experiments. Every second you view the art on camera can cost hundreds of dollars. There is no time for meetings and revisions because of the hectic deadlines. We're like

dogs biting our own tails.

When TV was in its infancy not so long ago and there were no "experts" anything that anyone tried was welcome. This was our field day. This was when the book was written. Besides the electronic requirements such as grey scale restrictions we discovered things like live animation techniques and the extreme depth that could come from the tube with the correct handling of shadow content. There are dozens of new revelations waiting to be discovered but at this present pace it will take much longer to find them. That's why I welcome working on programs like "Omnibus" and "Excursion" and others like them.

### experimental techniques

The experimental nature of their program matter opens the door for their art to follow. By trying new techniques and throwing aside some of the old don'ts (after all, electronics have improved), by the end of the season there will be some new additions to the TV artist's volume of rules and regulations.

# TV

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# AD

MORRIS D. BEHREND

The past six years have seen many improvements in TV film commercials. For instance, audio and video work hand in hand now and no longer is a radio commercial used as a basis for a visual presentation. Commercials are simpler and more direct. Quality has generally improved.

In most cases, however, one very important thing is still missing. That is the art director's touch.

This is not news to many agencies. Some of them have television art directors, but in most cases the function of these men is to create story boards rather than to operate in a supervisory capacity.

The story board function is most important, but television film also commercials need the supervisory ability of the general art director on the account.

We have heard art directors say that they are much too busy to take on any additional duties. However, we think that if they realize that they are not being asked to become technicians, any more than they are being asked to do finished art or photography, to set type or make engravings, then the added responsibility would not loom as an impossibility.

This supervision does not mean becoming a motion picture or television technician. It does mean giving the all-over direction for product identification, for visual sell, and above all, for good taste.

The art director can also integrate (at least from an illustration standpoint) both printed and television advertising.

While this is not possible at all times, it can be done if properly planned. For instance, here is one of a series of illustrations used as newspaper ads for Braun's Town Talk Bread. These ads were planned in advance so that they could be made at the same time as the television commercials were being shot. These, of course, were not "stills" shot between scenes of the commercial, but specially lighted photographic illustrations. The schedule was so arranged that good illustrations could be made

while the sets were up, thereby saving a great deal of money. In addition to this, the same models were used and this made an even closer tie-up for both TV and newspaper audiences. The little superimposed figure of the baker which was created for the TV commercials, and actually bakes bread in them, is also used in printed advertising and there again is an advantageous tie-up as well as a double use of art. Sarra, Inc. produced the TV commercial for Ketchum, MacLeod & Grant, Inc., agency for Braun Baking Company.

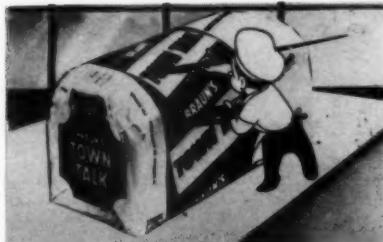
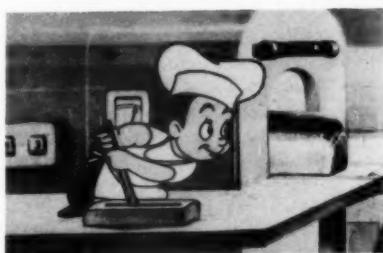
On the other hand, a series of photographic illustrations was recently made for home appliances. Elaborate and costly sets were necessary. One month later, similar sets had to be rebuilt for the purpose of making television commercials for the same products. A very expensive and, in this case, unnecessary procedure. Certainly if the art and television departments had gotten together this loss could have been avoided.

Saving money is important if quality can be retained and surely quality is the greatest reason of all for the art director's contributions to television commercials. His good taste, his knowledge of the product, his awareness of the "musts" and "taboos" in presenting it, are shortcuts to better visuals.

We read many articles in the advertising press that consumer packaging today must not only be shelf-conscious but TV camera wise. Isn't packaging the art director's function?

And now, of course, color television is a near-future reality. Certainly the art director is going to be needed for this new phase more than ever before. He will remember the early days of color photography, the growing pains, his battles for the proper use of color rather than color for color's sake. With this knowledge he can save the agency and the client much valuable experimental time.

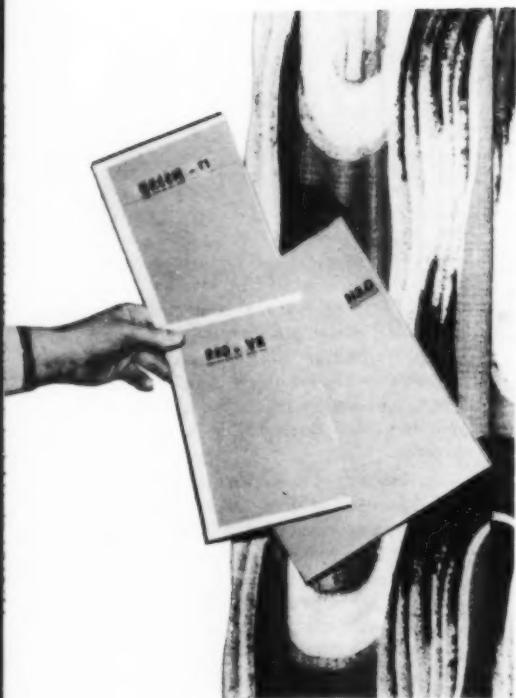
We believe that if the art director looks at the visual side of television as another form of advertising art, and applies his talents to it, clients, agencies and producers will all be happier.



# Color and TV Gray Responses

*The Achromatic TV System Poses One Problem, and Color TV Another*

ROBERT J. WADE \*



A. Testing drapery fabrics and color swatches for TV gray responses. To the eye, the modern design (in apparently subdued tones) seemed attractive, with values of tan and brown that blended together with some subtlety. But on the TV system, the colors responded in such a way that the drape became a horror of busy detail. The three cards indicate the method used to compare colors with Munsell gray swatches "on camera." Above, Color-Aid GREEN, Tint 1 and RED-VIOLET-RED, Hue have the same response as Munsell Neutral 5.0. To the eye, the two colors are near complements, with a maximum of contrast.

\* Mr. Wade, scenic designer for the NBC "Nothing But The Best" program (Biow), and a former network executive, was a pioneer in TV staging. He authored "Designing for TV," and has finished a manual for Farrar, Straus & Young. Devoted to practical staging in the stations, it will be published in February.

One of the problems TV production has brought to the art director and artist, the graphics, display and scenic designer is the difficulty of obtaining proper contrasts and definition between colored objects such as costumes, properties, rugs, drapes and, most important of all, the sponsor's products. Sets can be painted in values of neutral gray and product packages reduced to a black-and-white neutrality by photographic or photostatic processes, but the other staging adjuncts, even including performers, normally "come in colors."

This difficulty — of gaining some knowledge of the gray responses of colors on the achromatic TV system — was recognized early. Tests were made by engineers, but results were not expressed in terms helpful to artists. In 1944 I was allowed a few hours of studio time to make perfunctory tests with wall-papers, make-up, fabrics and some pictorial work, but the pressures of early programming prevented the codification of any findings; further, the adoption in 1947 of the Image Orthicon camera tube provided a new set of problems.

As a result, most sets were decorated in sombre grays, and furnishings selected in tones of Victorian browns, plums and slates. Most directors and performers were not too happy about working in these nearly colorless surroundings; the decor depressed the actors (if it is possible to depress a working actor) — and, in addition,

programs were moving into theatres with live audiences and it was felt that color was necessary to intrigue the hordes of deadheads who flocked to these broadcasts.

TV grew so fast that designers, untrained in its problems were put to work without opportunities to observe color responses on the system, and as a result, sets, costumes, commercial backgrounds and draperies were assembled without regard to their translation into terms of the TV gray scale.

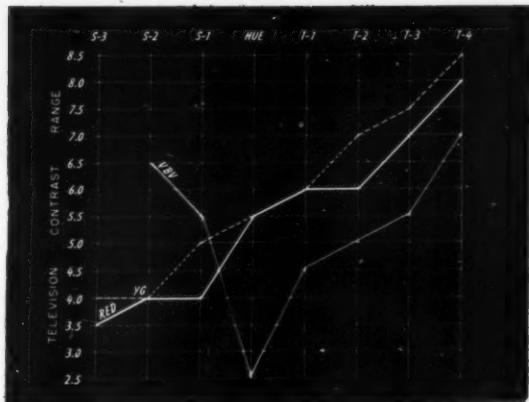
## the gray scale

TV's gray scale is very limited; the range of acceptable gray values is less than that in both still and motion picture photography or in halftone engraving. Under laboratory conditions engineers have claimed a count of 20 values; in actual broadcasting, the gamma is limited to about 8 or 9. Light losses or signal degradation takes place in picture transmission and the very nature of TV (the scanning of subjects by a process of revealing light and shade by a line build-up process) makes the distinction between values somewhat less than subtle.

Early in 1952, Gen. Lyman Munson, then in charge of production at the National Broadcasting Co. and a former motion picture producer, recognized the problem, reviewed the costs of waste and the necessity of last-minute changes, costume alteration (caused by lack of color response information) and proposed that material be assembled that would enable the director and designer to plan colors or select wardrobe, proper furniture, contrasty backgrounds for commercial displays with respect to their TV gray scale response.

There are several prerequisites that must be determined before tests are conducted with gray scale material: (1) a standard of color samples in full

B. The TV gray responses of three colors and their tints and shades compared graphically: Violet-Blue-Violet, Yellow-Green and Red. The responses of both Yellow-Green and Red are somewhat similar or at least parallel; Violet-Blue-Violet is erratic. Note that both Yellow-Green and Red (near complements) at their Hue evaluation have the same TV gray response.



hues, tints and shades that represent tones *likely* to be used in production must be selected, (2) a gray scale value chart, adaptable to the TV system must be devised, (3) a method of lighting and comparing colors with grays on the system must be established so that artists can judge which gray a certain color most closely resembles as seen on the receiving tube, and (4) means must be found to present this information in practical form so that directors and designers can refer to a book, chart or manual when they are choosing colored objects for production usage. A group of engineers, artists and production people were assigned to this project; I was asked to observe tests, to edit findings and discover a means of publishing these findings in chart form.

The chart would have to show by actual example at least 200 different color swatches and their approximate gray TV equivalents. Thus if a designer were selecting a chair upholstered in deep green (for a setting painted in browns and tans) he might immediately check responses from his chart right at the supplier's or warehouse and determine whether the prop was acceptable. For certain sets, he might want pieces that offered a substantial amount of contrast to backgrounds; for others, he might prefer that furnishings blend into the background. At any rate, the chart — even though responses in light (the TV medium) could not be indicated — would provide enough information to permit the designer to judge intelligently.

### tests and measurements

In making these tests color sheets from the Color-Aid Swatch Book (compiled by Sidney Beller; Color-Aid Co., N. Y. C.) were used. Swatches in the actual book were too small, but 8" squares cut from 18" x 24" sheets, mounted on cardboard were found to

be excellent testing size. Thirteen 8" squares were cut from Munsell neutrals (sheets are 8½" x 11") which were selected as representative of the TV grays, with N.2.5 as TV black and N.8.5 as TV white: the established TV gray scale. The Munsell range of neutrals contains *half-steps* and even though some of these gradations are possibly too subtle for camera tube acceptance, it was decided to include them rather than to use such expressions as "a little lighter than" or "plus or minus."

The neutral grays therefore included these steps: N.2.5, N.3.0, N.3.5, N.4.0, N.4.5, N.5.0, N.5.5, N.6.0, N.6.5, N.7.0, N.7.5, N.8.0, and N.8.5.

The Color-Aid swatches are expressed in terms of Hues, Tints and Shades; for example, BG, "Blue-Green, Tint ; YOY, S3 is v-Orange-Yellow, S 1/2 de 3. Prim. and secondaries are, of course, Y, R, B, G, V, and colors at their ghest chroma are indicated by the refix, Hue; as, for instance, RV-Hue is Red-Violet.

The basic idea here was to compare Color-Aid sheet with Munsell sheets on the system, and to determine which neutral gray the color most closely resembled. The color would then be denominated according to its neutral value, N.4.5, N.6.0, etc. The measurements were made under controlled conditions using a standard television chain with both #5826 and #5820 Image Orthicon tubes, and a normal television light source, 2850° Kelvin Color Temperature.

Color swatches were placed on an easel beside neutral swatches and observers, watched a monitor in the studio (a receiving set). In this way the TV gray responses of 200 hues, tints and shades were measured. The opinions of all observers had to be unanimous before a value was set — which led to repeated tests and many re-trials.

The final results were considered as reasonably accurate and indicative by both engineers and artists.

The results are applicable only to the color swatches tested — the silk-screened Color-Aid paper and the hand-painted Munsell neutrals, both smooth, non-textured papers. It was decided that carrying comparison further to include fabrics, painted or textured surfaces would be impractical. We felt that the tests are sufficient to serve the immediate purpose.

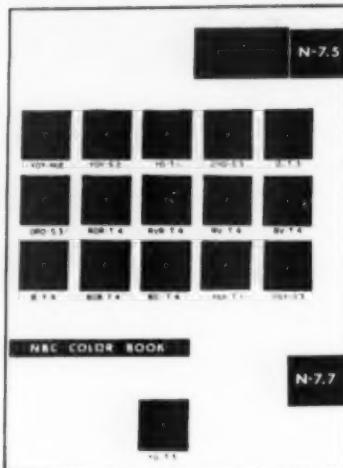
The problem of making up nearly 100 bound guides for distribution to artists and production people was merely incidental to the research, but nonetheless took nearly as much labor and ingenuity to cut, match and tip-on some 20,000 color swatches plus 3,000 gray chips (a full page of the TV gray scale was also included). In its final form, individual pages showed a dozen or more 1" x 1" color chips, with the TV gray responses adjacent.

Since this guide was issued, I have been asked to prepare additional copies for new stations and particularly for foreign broadcasters; these guides have full pages of colored sheets large enough for the designer or director to hold up against fabric, costume or upholstery, and although this factor is a very important improvement, the cost of such guides is much higher than those with the small swatches.

Despite the high costs of the tests and the issuing of expensive guides to aid the artist, we believe the project has paid for itself many times over.

### lighting, color TV

The question has been raised as to how lighting affects the color response. Naturally as the amount of illumination is reduced on any surface or object being televised, the response on the receiving tube is lowered towards black (absence of light). Thus under



C. A page from the complex TV response guide, designed for the NBC, showing 15 colors that on the standard black and white TV system closely resemble Munsell Neutral 7.5. Munsell has no N. 7.7 value, but this equivalent was used to indicate that Yellow-Green, Tint 3 had a response half-way between N. 7.5 and N. 8.0 (that is, lighter). Note that some of the colors, near complements, have the same TV gray response.



D. TV Gray Responses to colors frequently used in production, compared to Munsell Gray Scale values in the television contrast range. This chart, devised by the writer for regional station usage is merely indicative; a complete chart or swatch book would show the responses of 200 or 300 hues, tints and shades. From a new manual, TV Staging (sets, props, lighting, effects) by R. J. Wade, to be published in February by Farrar, Straus & Young, Inc.

full "normal" lighting, a pastel blue-green has a TV gray response of (say) N.7.5; if all lighting instruments directed on this surface are dimmed, the responses move towards the dark end of the range — if the surface finally has no light on it at all, it cannot reflect any light into the camera tube, and hence is "black."

In a series of programs I have just designed, all backgrounds and properties were painted in very light values: pinks, corals, lemon-yellows and yellow-greens (response N.7.0 and N.7.5) because most of these surfaces were lighted in the studio only by reflection; that is, performers and floor were lighted, and much of the light that illuminated the scenery was reflected up from large designs, tiles and abstract patterns painted on the floor in high values. The TV gray responses of the colors used on scenery thus dropped to possibly N.5.5 or N.6.0. The trick of under-lighting the backgrounds creates "soft-edge" effects that are very desirable in television, but of course settings so treated cannot be painted in medium or dark tones, as such colors will naturally have lower responses in dim light.

#### packages for TV

A knowledge of the TV responses of colors has been extremely useful to manufacturers and package designers, and as is well known, there have already been changes in the external packaging of many nationally advertised products. Usually commercial displays are lighted with some brilliance, and the illumination factor is not too important a consideration.

It is now fairly certain that this pre-occupation with color and the achromatic system will be of double value in solving some of the problems of full color television.

In color TV, the artist will obtain contrasts and definition by juxtaposing the proper colors: by using complements, split complements and other combinations associated with color work in other media. However, indications are that black and white TV will per-

sist for some time (3 to 4 years?) after the FCC permits the broadcasting of commercial programs (networks may colortcast sustaining programs on an experimental basis today) because the color system that probably will be generally adopted is compatible; i.e., programs are receivable in color on a color set, and in black and white on a black and white set.

But even if color receiving sets and broadcasting equipment were available tomorrow, a rapid transition would not be economically feasible. Over 20,000,000 standard TV sets are in use, and approximately 600 regional stations have installed costly transmitters and black and white studio gear. It is unreasonable to assume that all this expensive material can be declared obsolescent at the drop of a hat. When color starts — and it is imminent, regardless — broadcasts are quite likely to be dual operations until all viewers and all stations can afford to splurge on color.

#### new scale likely

Because of a probable difference in tubes, it is likely that a new TV gray response guide will be required, as the pressure on the art director or producer to use colors that are effective on the color system (with consideration of harmony and psychological application) as well as to choose colors that may be reduced to satisfactory gray response values on the black and white tube will be great.

In a recent experimental colortcast a magician performed a trick with two handkerchiefs. On the color monitor they registered as blue-green and red-orange, and of course this contrast provided optimum definition; on the black and white monitor (although the rest of the picture was clear and legible) the colors of the handkerchiefs had the same gray response, hence no definition, hence the trick didn't come off. Had the handkerchiefs been lemon-yellow and ultra blue, for instance, both color and achromatic responses would have been satisfactory which gives you a slight fore-taste of problems to come.

## Which would you choose?

AD Art Kane had to illustrate a story for September's Seventeen magazine, a story on voice titled, "Do you hear yourself?" He wanted a picture that would capture the spirit of the title. Photographer Don Briggs got to work on the assignment, came up with a variety of solutions. Which would you choose? Mr. Kane's selection is on page 46.

Don Briggs was born 29 years ago in Wyoming. He is an experimental photographer who can adapt a wide range of techniques to an advertiser's or editor's problem. Says Art Kane, "To me he is a painter, a graphic illustrator who draws with a camera . . . he records images that are twisted and turned by a master craftsman of a highly developed and personal technique into new and exciting visual forms."





## the problem:

*To take a full color photograph of a vase containing four red roses and create the illusion of the reflection of the roses and a handsome living room in a framed mirror.*

HARRY STEINFIELD, AD, HAROLD F. STANFIELD, LTD.

Before taking the color photograph, another problem was, where to find the room? I discussed this with Victor Keppler who was going to take the shots for me. There were two obvious solutions—(1) to build the set and furnish it (a very expensive procedure) or (2) find just the living room we wanted in a private home or department store. It might take some time to find this room as there were so many variables attached to it. The furnishings had to be period rather than modern. The furniture could not be too national in character—such as American Colonial, or Georgian. The walls and rug had to be rather light. The room had to be large (over 25' x 25') so that the camera could be brought back in order that the picture would show enough furniture and room around the vase and flowers to give the "feel" of the room.

Then, of course, there was the necessity of receiving permission from the owner to use his (or her) living room in the advertisement.

Keppler came up with a suggestion that seemed worth trying. He had come across a firm that made reproductions of period furniture in miniature for collectors. They made complete rooms including fireplaces, paintings in hand-carved frames, etc. The furniture could be rented, the walls built and the set

put together in a matter of days. Color and lighting could be controlled, which would be a great advantage.

The miniature reproductions were, in Keppler's words, "simply fantastic," in their fine detail and finish. However, after the room was assembled, it did not look convincing. Back to solution No. 2.

Keppler's staff began making inquiries. Interior decorators and decorating magazines were to furnish our best leads.

We were fortunate in that the hunt lasted only two days. In that time a number of rooms were seen and turned down for various reasons—size, furniture, color schemes, etc. At one point illustrator Al Dorne's lovely two-story livingroom was considered, but the walls were too dark for the purpose.

### rearranging the room

The room we used was in a bachelor's apartment in the East 60's. Keppler and his crew took over the house, testing fuses and outlets for their flood lights. Mr. Keppler, who was wedged into a corner of the room, directed the rearrangement of the furniture from behind his ground-glass.

Our host arrived, just after we had everything in his beautiful living room

where it had never been before. He walked gingerly over a tangle of wires into the room and asked if there was anything he could do for us—and would it be all right if he plugged in his electric shaver or would it blow a fuse. He was really a prince.

### roses kept closed

After the shooting was over the room was reassembled in its proper order and there was hardly a mark on the oyster white rug.

The vase and roses were photographed alone and then immediately afterwards (so that the heat of the lights would not open them) shot inside the frame. The frame, incidentally, was made with the top sloping at an angle to give the impression of perspective without shooting from the side of the frame.

The results (and that's what counts) were some very good transparencies and a fine ad for Four Roses Distillers Limited.



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cooperative

advertising

New in cooperative advertising is the large scale of the full color spread co-op ads being run by Show House, appearing in the Saturday Evening Post September 12, October 10 and 31.

Shown here, the spread is an editorial style, picture-and-caption presentation. Participating advertisers sell such related non-competitive products as carpets, windows, TV sets, wall covering, freezers, kitchen ranges, water heaters, celanese yarn, bathroom fixtures, and paint. In addition to the SEP insertions, ads will appear in magazines, newspapers, TV.

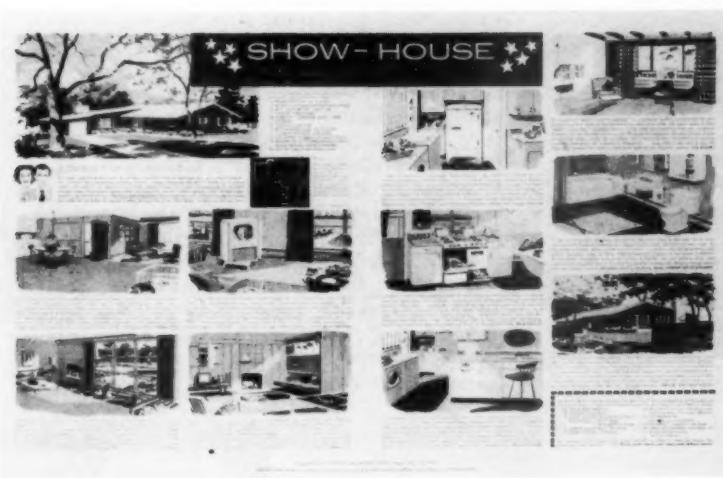
Each ad features a front outside view and floor plan of a freshly designed model house. Ten detailed close-up interior and exterior views occupy bulk of the space, each view highlighting the products of participating advertisers. Homes of celebrities predominate.

This plan permits advertisers to buy color space in major media that they might not otherwise afford. Though not every participating advertiser is in every one of the ten panels, most have multiple showings of their products.

Show House supplies all design, art work, editorial copy, and production. Weekly reports on inquiries are forwarded by Show House to all participating advertisers. Agencies receive their 15% commission.

Idea for Show House belongs to Charles H. Albin and Jule R. von Sternberg, respectively Managing Director and Executive Editor.

George Cooper Rudolph & Associates do the art work. Mr. Rudolph is a practicing architect who has done work for building products manufacturers and their agencies for many years. Mrs. Basia Benda Rudolph helps render the art. The Rudolphs also help select the proper colors from manufacturers' stock colors.



## upcoming photographer

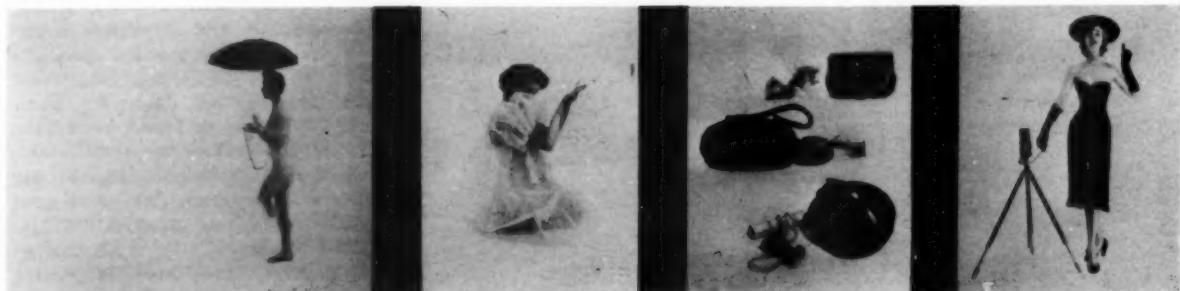


Corry is an on-the-job trained photographer. His own studio, opened in 1951, specializes in creative and package stills and fashion photography.

Corry is short for Corrado Berlucchi. This 25-year old up comer was attracted to photography while attending Lafayette High School in Brooklyn. After the war Corry worked for a New York studio that did a large proportion of tricky stills. While there he also learned strobe and merchandise and fashion styling.

At his next stop Corry photographed cars, packaged products and did a lot of color work.

Repped by Helen Post, Corry is doing work for such products as Revlon, Dynel, Wildroot, Etiquette, California Stylist, and Character Foundations, through BBD&O, McCann-Erickson, Anderson & Cairns, Wm. H. Weintraub, and Mervin & Jesse Levine. Magazines using Corry pictures include Better Living, The American, Good Housekeeping, Family Life and Park East.



# Production News

White copy overlay, Dom Bold typeface, and Compatible 3D head month's Graphic Arts developments

**Wite-Line Cell** is a new method of putting white line copy on acetate photographically. Less expensive than either hand lettering or hot press, it is rapid. Admaster Prints, Inc., 1168 Sixth Ave., New York 19, offers one day service. Can be used for engravers overlays, charts and graphs, television titles, and can reproduce any type face since it is made from a negative photostat of your copy. Wite-Line Cell can enlarge or reduce, is durable and will not chip or crack.

**Dom Bold**, designed for American Type Founders by Peter Dom, is similar to Dom Casual and Dom Diagonal but its lines are broader. Fonts are ready in 18 pt., 24 pt., 30 pt., 36 pt., 48 pt., 60 pt., and 72 pt. sizes.

**Filmotype catalogs:** Two new catalogs of faces available for Filmotype composition are obtainable from Filmotype Corp., 60 West Superior St., Chicago 10.

"Type Designs" shows over 500 styles and sizes of domestic and imported type styles.

"Hand-Lettering Styles" contains 37 pages of styles designed by leading lettering artists. Faces are in keeping with current trends in national advertising.

The company has also standardized a new electrically-actuated Filmotype resulting in increased production, easier operation, better letter-spacing.

**Compatible 3D:** Einson-Freeman Co. of Long Island City has developed a process whereby full-color printed illustrations may be viewed as a normal full-color picture, without the aid of any glasses. With viewing glasses, a 2-color 3D pix is seen.

**Line art for 3D:** 3D Illustero is a line art technique for making copy for two-color 3D printing. It uses clearly separated multiple planes. Developed by American Stereographic Corp.

**Colored cartons:** Desired background color is combined with a clay coating to give cartons a uniform colored smooth surface suitable for subsequent printing. Process developed by Schmidt Lithographing Co., San Francisco.

**Production standards for trade magazines.** A set of production and traffic standards for business and trade papers has been established by the Productioneers, New York organization of business magazine production personnel. The standards have been generally accepted by the magazines, shops, agencies and business publication associations. The standards cover insertion, instructions, proofs, plates, alterations, bleeds, etc. Full text appears in September issue of Rush Magazine, 43 E. 49th St., N. Y. 17.

**Recommendations for Color Gravure** art work preparation are described in Report No. 5 by the Joint ANPA-AAAA Committee on Newspaper Printing. Report is first of a series on color rotogravure. American Association of Advertising Agencies, 420 Lexington Avenue or American Newspaper Publishers Assn., 370 Lexington Avenue.

**Guide to Correct Preparation of Artwork** published by the Mosstype Corp., 33 Flatbush Ave., Brooklyn 17, N. Y. A new 4-page guide, "How to Prepare Copy for Flexographic Printing With Rubber Plates."

**Catalog Covers:** A guide to the proper selection of catalog and sales promotion binders has just been published by The C. E. Sheppard Co. "Catalog and Advertising Covers for Better Sales Promotion," tells you how to choose the right binder for your specific information on the many styles of binders the various binding mechanisms, types of covers, necessary capacities, binding grains, indexing, etc.

Included are actual half-tones of binding grains and illustrations of the kinds of binding mechanisms available today, table to help you determine the number of sheets of paper which can be housed per inch, and a list of check points to be considered in making your selection.

For a copy, without charge, write to The C. E. Sheppard Co., 44-01 21 St., L. I. City 1, N. Y.

**Curtis Paper Sample Book** shows six fine rag, antique, and text papers in variety of finishes, weights, and colors. Tables show available sizes, weights, and bulking characteristics.



is  
your '53  
Annual  
Report  
staring  
you  
in the  
face?



It's bound to hit you soon, if it hasn't already! Many an advertiser and their agency rely on us to plan, design and produce their Annual Reports. Write or phone (MUrray Hill 9-7954) to see our Portfolio which also includes DIVIDEND CHECK MAILERS, BROCHURES, and other related STOCKHOLDER LITERATURE.

MUrray hill 9-7953-4

*Lewis Associates*  
148½ EAST 40 STREET NEW YORK CITY

## Here's how

a publisher and an advertiser  
use "scientific" art to boost sales

When a science fiction magazine turns away from horror pictures and semi-nudes, that's news. And that is what publisher Robert Guinn, Galaxy Publishing Corp., is doing. Guinn, and AD W. I. Van Der Poel, are using four-color letterpress printed Kromekote covers on their newsprint magazine. Typical cover is shown here.

For change of pace on covers, Galaxy alternates a scientific looking cover with an imaginative cover.

Though people and monsters on some covers are literally out of this world, they are not suggestive, gruesome, or off-color. Result, says publisher Guinn, is steadily growing circulation.

Illustrations inside Galaxy are often non-literal, psychological mood art, like

this Ashman illustration.

Benton & Bowles AD Edmond Vitalis campaign achieves dramatic effect in headline and key illustration by using a form of science art. Artzybashoff was selected for the illustrations because of his combined ability to delineate precisely and illustrate imaginatively.

Vitalis pointed out that while use of such a name artist for an industrial campaign seems an unusual art expense, the selection of Artzybashoff was most economical in view of the effectiveness achieved.

Galaxy's use of art and the Lycoming campaign were discussed at recent Hampton Studio Creative Plus forum, moderated by Carl Weiss.

Here are just four outstanding examples of Lycoming's process products... symbols that indicate how Lycoming solves special working problems for business and industry... and the General Public.

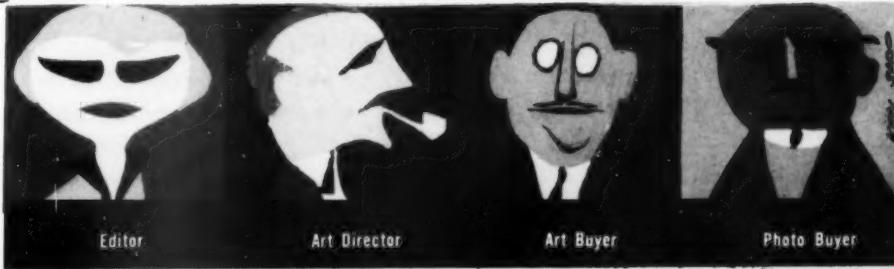
Left: An oil well pump unit. Right: A Lycoming aircraft engine. Below: A Lycoming air compressor unit.

LYCOMING



# *list yourself now in the 3rd buyers' guide*

*tell all  
these buyers  
about yourself*



Editor

Art Director

Art Buyer

Photo Buyer



Production

Sales Promotion Mgr.

Ad Manager

Designer

*For as low as \$1.00, you can keep in touch with all the buyers you want to reach right through the year. It's the biggest advertising bargain for art, photo, and graphic art firms!*

The 3rd art, photo, graphic arts BUYERS' GUIDE will be published in the February 1954 issue of *Art Director & Studio News*.

Compiled for art directors and all buyers of art, photography, typography, printing plates and allied services, the 3rd Buyers' Guide is the established and accepted industry-wide source published with industry-wide circulation guaranteed.

## ***It's Bigger!***

Over 250 separate categories listed, covering every service of art, photography and the graphic arts. (See last page of this announcement for complete list of categories.)

## ***It's Better!***

An expanded editorial reference section in 1954 increases the Guide's

easy-to-use, up-to-date source of supply information.

Your story, your listing, your display ad will reach over 8000 art, photo, and graphic arts buyers.

Listings as low as \$1.00 per listing. Details on the following pages.

**The Buyers' Guide — The Market Place for Art, Photography, and the Graphic Arts**

## ***Do it Now!***

*In past years, so many have called after deadline and asked for extensions. We wish we could grant them, but the BUYERS' GUIDE is one of 12 monthly issues and must be out on time.*

*Send your listings in now, right now, and be sure. Corrections will be taken up to deadline.*



# the 3rd Buyer's Guide

*is the only comprehensive directory published with industry-wide circulation guaranteed. Published for art, photo, and graphic arts buyers, the Buyers' Guide is your easiest, least expensive method of reaching your entire market.*

## *What it does for you*

- Makes it easy for buyers to find and call you. Lists your name, address and phone number under logical, easy-to-use, alphabetically arranged categories. Over 250 categories. Only \$1.00 per listing.
- Repeats and repeats and repeats your message. New, invaluable editorial reference material will keep the *Buyers' Guide* within easy reach of the art, photo and graphic arts buyer throughout the year. He will use it often, see your name repeatedly. No other medium or method will work as long for you.
- Reaches your market. As official publication for the National Society of Art Directors and live-wire trade paper for the entire industry, *AD&SN* and the *Buyers' Guide* cover your market coast-to-coast. As part of a regular issue of the magazine, the *Buyers' Guide* reaches the full regular circulation of *AD&SN* plus the thousands who buy the *Buyers' Guide* alone.

## *Who gets it*

- Every member of the National Society of Art Directors, whose members control the largest volume of art and photography bought in seventeen major art markets.
- Over 8000 art directors, art buyers, advertising managers, sales managers, type directors, production managers, editors, book publishers, agency heads and account executives. Buyers in every branch

of the advertising and editorial market, periodicals, department stores, agencies, direct advertising.

- Multiple readership. Many copies are in agencies and firms where more than one person buys your services.
- Practically everyone who sells art, photographic and graphic arts services. The *Buyers' Guide* is the only directory published for this market.
- Note the major industry sections and the specific services listed in each group. ADs, art and graphic arts buyers, when they receive this *Buyers' Guide*, will literally hold the entire field in their hands. You will want to be included in this comprehensive directory.

• Your own particular service or specialty, if not listed on the last page of this announcement, will be added for you.

- See last page of this announcement for the most detailed cataloging of art, photo, type, and allied services ever published.

• *Art Director & Studio News* maintains the only national up-to-date name and address file of all listings and subscribers. Time and again we have "found" artists and photographers and printers for editors, ad managers, art buyers who have called. There is no charge for this service, either to those listed or those served. It is all part of *AD&SN*'s way of helping *Buyers' Guide* work for the industry.

## *The Buyers' Guide—*

*The Market Place for Art, Photography, and the Graphic Arts*

## *If you want to get more business . . .*

*tell all buyers about yourself  
and your services in a space ad*

Take full advantage of the *Buyers' Guide* issue's tremendous coverage of the entire art buyers market plus their constant use of the Guide during all of 1954.

Here's your chance to introduce yourself to new accounts as well as to remind your present clients of all of your services.

And at the right time, too. Buyers go through the Guide when they're in the market to buy. A space advertisement will do its strongest selling job for you right then and there.

You can reserve space in the *Buyers' Guide* issue right now. Despite the bonus circulation, rates will not be raised. They will remain the same as those for regular issues.

Don't make the same mistakes several artists and photographers did last year when they decided they wanted to be in the *Buyers' Guide* after it appeared. Reserve your space now.

Here are several important details:

1 Size of page, column width and depth will be the same as present issues of *Art Director & Studio News*.

2 The *Buyers' Guide* will be reproduced by offset—as has every issue of the magazine.

3 Deadline for display ads is December 31, 1953. For your own benefit, reserve your space early. Use the space reservation form now. Space will be sold on a first come, first served basis, so make sure there's a place in the *Buyers' Guide* for you to tell your story.

# instructions

## Instructions for all listings except studios and representatives.

1. Each listing is 3 lines. Line one is for your name and phone number. Line two is for your street address, city and state. Line three is optional and is for description of your services. Copy for 3rd line is limited to 45 characters.

### Sample listing:

**Guy Fry** KI 5-2448  
1810 Rittenhouse Sq., Phila. 3, Pa.  
public relation booklets, packaging

2. There is no limit to the number of listings you may order. When ordering more than one item will accommodate, please list on separate sheets the exact wording of each listing.
3. To order listings, put category number (see next page) on order form below. Write 3rd line copy on the same line as category number. Fill in coupon at bottom of this page.
4. Each listing is \$1.00.

### Instructions for representatives.

1. Complete coupon at bottom of this page.
2. List artists or photographers represented on blank lines in coupon. After each name you may describe in one or two words media, subject, or technique.

### 3. Example:

**Arthur P. Koch** PL 8-2455  
424 Madison Av., NY 17  
Kenneth Davies, trompe l'oeil  
Sante Graziani, historical  
Eric Godal, cartoon

4. Listing is \$1.00 for representative (including address and phone) plus \$1.00 for each artist and/or photographer listed.

### Instructions for studio listings.

1. Studio listings should be used by all around service organizations.
2. To order listing, complete coupon at bottom of this page. On blank coupon lines list any or all services which apply. Refer to list under heading "Studios, Art" or "Studios, Photo" on next page.
3. Listing is \$5.00 whether one or all services are checked.
4. Sample listing below:

### SAMPLE LISTING

#### 65. art studios

Creative Ad Art BR 2-7138  
9304 Santa Monica, Beverly Hills, Cal.

design	lettering	retouching	illustration	TV art	mechanicals	layout	poster	presentations	OTHER western design
*	*	*	*		*	*		*	

## order form

YES. I want to be listed in the February 1954 issue in the 3rd Annual Buyers Guide. I am ordering the following:

- Listings at \$1.00 each.....\$.....
- Studio listings at \$5.00 each.....\$.....
- Representative listings .....\$.....  
\$1.00 for representative plus \$1.00 for each artist or photographer listed.
- Subscription to Art Director & Studio News .....\$.....  
(\$2.00 per year, \$3.50 for two years).
- Additional copies of Buyers Guide .....\$.....  
(Subscriber receives one copy. Listing does not include copy.)  
Copy is \$1.00 each.
- Enclosed is check/money order for .....\$.....  
(no listings accepted without remittance.)
- I am interested in display advertising.
- Please send rate card or have representative call.

Art Director & Studio News \* 43 E. 49th Street, N. Y. 17 \* Plaza 9-7722

Name \_\_\_\_\_

*Print exactly as you wish it to appear in Guide*

Address \_\_\_\_\_

City, Zone, State \_\_\_\_\_

Telephone \_\_\_\_\_

Representative (if any) \_\_\_\_\_

Category No. For individual listings, maximum 45 characters for 3rd line copy.

Deadline for listings is December 20, 1953. Don't wait — get yours in now.

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## TV typography

ROBERT J. WADE, AUTHOR OF  
"DESIGNING FOR TV"

Television typography on title cards, balopticon slides and motion picture film has come a long way in the past few years. A short time ago, bold condensed Gothic was used indiscriminately for practically everything regardless of advertised product or type of program, and a "black dropped shadow" (combining a black printed cell with a white printed cell) was the principal novelty.

Today, both type faces and hand-lettering are being used in great variety, and even under the pressure of daily programming (with its many last-minutes changes and afterthoughts) the title and graphics artist creates interesting effects rapidly and inexpensively. One time-saving method involves the printing of copy on the "hot-press" from regular metal type with initial letters omitted. These are hand-lettered in with suitable decorations to give the artwork distinction and individuality. Other quick effects are achieved through the use of the new photo type-setting devices.

Copy, however, is still being set too wide, and quite recently long lines (on both slides and films) have been received as WESTINGHOU for WESTINGHOUSE and "The Girl Who Wore Bl . . ." (Blue, Black, Bloomers?) on a properly adjusted TV set. It is generally unsafe to set long lines of type to the edges of the actual camera field because receiving tubes in various kinds of home receiving sets have different shapes and widths of masking. For example, a popular copy is 11" by 14" for both live and film reproduction because it is a convenient sheet to handle in the "hot-press". The actual camera field is established as 8 1/4" by 11"; i.e., the 3:4 aspect ratio. But the copy area, the "safe" area, is 7" by 9 1/2". If a line seems too long even for the safety width, it should be set in a smaller sized type rather than in a condensed type, as individual letters in the latter, in transmission, tend to blur together.

While the foregoing 11" by 14" information is fairly standard, few other sizes can be quoted that are common to

## stats in full color

we can now announce the availability of "Colorstats". they can be quickly made from any of the following types of color originals:

### SUGGESTED USES:

layouts  
record purposes  
presentations  
samples



### SIZES & PRICES

up to 8 x 10.....\$10.00  
11 x 14..... 15.00  
16 x 20..... 22.50

one day service  
call: EL 5-6740

also:

top quality carbro and dye transfer prints for reproduction.

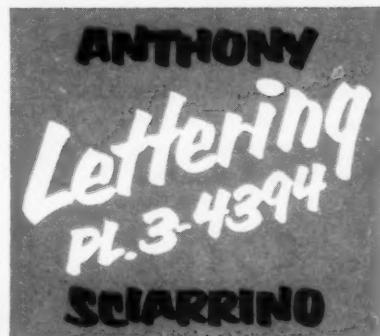
## since 1937, a pioneer and leader in TRICK PHOTOGRAPHY

AND  
PROCESS  
LETTERING

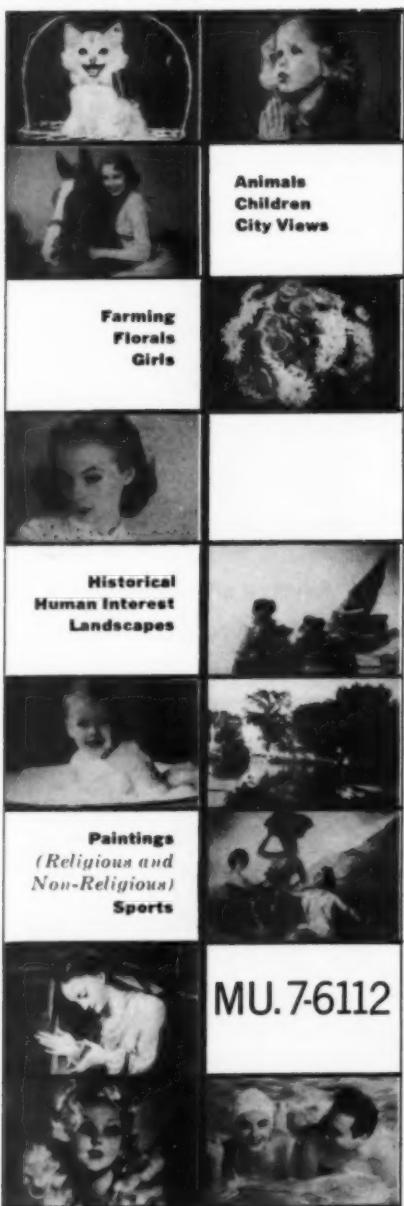


220 EAST 23rd ST.  
New York 10, N.Y.

ORegon 9-1558 • 1559 • 1392



The most beautiful  
Stock Color Photos  
you've ever seen!



# Camera Clix

19 WEST 44th STREET, NEW YORK, N. Y.

all stations; for example, Station KSTP in St. Paul uses an ingeniously contrived balopticon made by its own engineers. Another regional station may operate a Gray Teleopticon, requiring 4" x 5" opaque slides; another may be equipped with a different type of balopticon that takes only 3½" by 4½" slides. One old-fashioned slide projector recently turned up that required all copy to be set in reverse. As a result of these differences, the local stations usually issue information sheets giving shapes, sizes and specifications for slide and balop copy.

As all advertising and graphics men know, characteristic type faces can set the stage sometimes as effectively as scenery and props. There is no mistaking the meaning of the program title, "Show Boat" set in Barnum or some other suggestive 19th face, or "The Story of St. Francis" in Cloister Black, or "George Washington Slept Here" set in a nicked Roman of 18th Century inspiration.

From work viewed at FCC Color TV demonstrations, the artist, the typesetter and the graphics director will have unlimited opportunity when titles and two-dimensional displays must be prepared in full color. Fortunately, the "hot-press" can print in any color by the simple expedient of changing the plastic ribbon. It would be wonderful if the transition to color in other media were that easy.

Which would you choose—



Art Kane, see page 35, chose this one.

dye transfer  
**COLOR PRINTS**  
from  
your  
**ORIGINAL  
ART**

Check this price!

**15 11 x 14 Color Prints  
for only \$75**

**NOW**  
Check our quality!

**TE 8-7525**

*Charles* COLOR LAB  
800 Lexington Avenue

If it's natural color prints  
it's naturally *Charles* color prints

**Clamps as it cuts!**

The new  
Gestetner  
trimmer



First real advance in paper trimmers in 70 years! Holds the paper firmly, automatically . . . and cuts on a straight line! Takes up to 25 sheets of 14" x 18" paper. Entirely safe to use—the blade cannot drop. For details, and name of your nearest dealer, write Gestetner Duplicator Corp., Dept. 12, 50 McLean Ave., Yonkers 5, N. Y.

*Gestetner*

Makers of the new Gestetner 260  
Duplicator . . . with  
Continumatic Inking

PARTS AND SERVICE FROM COAST TO COAST

## trade talk

**ART DIRECTION** CHICAGO: Carl E. Hellman, with the agency since 1949, has been made AD at Arthur R. MacDonald, Inc. . . . NEW YORK: AD&SN appeared on TV! Kraft Theatre art studio scene had copies of AD&SN in view, a touch of realism added by Wallace Elton, JWT AD and NSAD president . . . James A. Lannon, formerly with Foote, Cone & Belding, now creative AD and account exec at Roberts & Reimers . . . William Esty & Co., AD, Albert Burwinkle, now with Grant Advertising . . . Paul F. Kennedy to Hirshon-Garfield, Inc. as associate AD from Donahue & Coe . . . George J. Leibman, Jr. from Remington Rand to William H. Weintraub as assistant AD . . . Donald A. Burgess is now AD at Van Wood-Fischer . . . At William Von Zehle & Co. Tom Apostle is executive director of art and production . . . Andrew Smith, AD, has invented "Feathercombs" made of highly resilient Swedish music wire. He's manufacturing them for department store and beauty shop sales . . . PHILADELPHIA: William Maxwell, AD, named vice-president of the New York and Philadelphia offices of Hutchins Advertising Co., Inc. . . . SAN FRANCISCO: Dorothy Winer joined Bernard B. Schnitzer as AD. Was with Harry Lefler agency, Rochester . . . SALT LAKE CITY: Francom Advertising Agency named Richford O. Scopes AD . . . TAMPA: Edward H. Boese Jr., AD and PM, has been made vice-president of Jack Lacey Advertising.

**ART & DESIGN** BALTIMORE: Two new studios opened — Everett Rose at 130 West Hamilton St., and Bill Schneider at 616 S. Ellwood Ave. . . . CHICAGO: Lettering Art Studio moved to 230 E. Ohio St. . . . Lee R. Teaman, free lance artist, opened his own studio at 612 N. Michigan Ave. . . . DETROIT: Fred Schermer appointed sales representative at Robert Thom Studio . . . Schneider Studios, Inc., named E. J. "El" Baldwin contact representative . . . NEW YORK: Kleb Studio moved to larger quarters in the penthouse at 2 West 47th St., CI 6-2848 . . . Leitman Studios moved to 14 W. 45th St. . . . Hile-Damroth, sales presentations and training, to 270 Park Ave. . . . Ann Kempner joined the art staff of Graphic Design Inc. as associate AD and fashion coordinator. Studio's new address is 55 W. 42nd St. . . . Lewis Barry Trade Show Exhibits and Sho-Aids moved to 12 John St. . . . Associated American Artists appointed Claire A.

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## trade talk

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**PEPSI-COLA**

**Kohn**, formerly with United Wallpaper, director of public relations succeeding **James Silverman**, who is assistant to the president . . . **Herb Reynaud**, previously ad and public relations director with Gump's art store, San Francisco, now in charge of interior displays, Macy's . . . **Eleanor Wattles**, formerly art secretary of Robert W. Orr Associates, joined Stevens Publications . . . **René d'Harmoncourt**, director of the Museum of Modern Art, has visited countries in South America to study manual and craft centers for the Institute of Inter-American Affairs in Washington. He expects to obtain loans for an exhibition on the Ancient Arts of South America in January 1954 . . . September issue of Fortune contained a portfolio illustrating the work of **Noguchi** in architectural and industrial applications . . . **James Amster**, James Amster Associates, is consultant to the Swedish American Line on interior decoration and color for M.S. Kungsholm. He coordinated Swedish decor and creative concepts with American tastes . . . **Pahmer Studios** moved to 47 W. 44th St., now occupies two entire floors. **Bert Littman**, art director-consultant is director of sales; AD **Carl Sodi** is studio head; **Hy Rubin**, latest addition to the illustration staff, is represented exclusively by the studio. Telephone number is MU 7-2237 . . . Illustrator **Len Oehman** now with Dick Chencult, Inc.

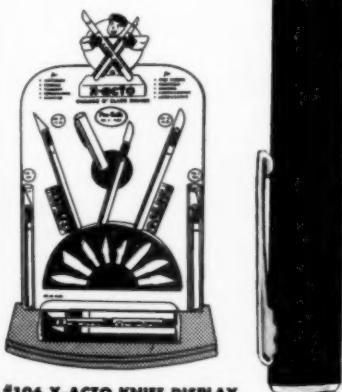
**NEWARK:** **Graphis Studios** is now located at 105 Halsey Street . . . **Raymond R. Lynch** is AE with David Cummins and Associates, Inc., Glen Rock; was with Biow . . . **PHILADELPHIA:** Bill Bird moved his studio to 704 S. Washington Square . . . **PITTSBURGH:** Trend Stud os Inc. has opened in the Investment Bldg. Principals are **Howard Yeager** and **Marion Kurowsky**, formerly of Yeager Studios, and **Howard Schoenmeyer**, former AD with Brooke, Smith, French & Dorrance. **James Eggers**, illustrator, has joined the staff . . .

**AGENCIES BEVERLY HILLS:** Swafford & Co. to 307 S. Robertson Blvd. . . . **BIRMINGHAM:** Robert Luckie & Co. to 433 Frank Nelson Bldg. . . . **BUFFALO:** Amer-Pol Advertising Agency opened at 74 Roslyn St. Principals are John Trscinski and Kazmierz Jankowski . . . **CHICAGO:** Arnold S. Watson Co. to 201 N. Wells St. . . . **CHARLOTTE:** Bradham & Co. has moved to the Liberty Life Bldg. . . . **CINCINNATI:** Rowe & Wyman moved to 3800 Reading Road . . . **GREENSBORO:** Bradham & Co. has add-

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## trade talk

ed Harry Jacobs to the art staff . . . LOS ANGELES: Frank-Gold Agency added J. Henry Rich, formerly head of his own agency, and became Frank, Gold & Rich . . . LOUISVILLE: Staples Advertising, Inc., opened in the Speed Bldg. George M. Staples is president. Other principals are D. A. Sachs, III and Alfred B. McCreary . . . MIAMI: E. M. Eisfeld Advertising Management moved to the Roper Bldg., added Mrs. Kay Whitehouse as media director . . . MINNEAPOLIS: Associated Advertising Agency moved to 1108 Nicollet Ave. . . . PHILADELPHIA: Three former partners of Gray & Rogers, Samuel Chew, William S. Harvey and Edmond G. Thomas, have formed their own agency . . . Charles F. Beardsley Co. moved to 327 S. 17th St. . . . Carlson Advertising, Irwin, moved to 804 Vine St. . . . PEORIA: Mace Advertising Agency, Inc. moved to larger quarters at 408 Fulton St. . . . PHOENIX: Caples Co. moved to larger quarters in the Heard Bldg. Richard E. Goebel is account supervisor and Patricia Curran has been named copy chief . . . PROVO: Pace Advertising Agency headed by Kenneth J. Pace opened at 176 E. Center St. . . . SAN FRANCISCO: A. L. Adkins Advertising and Wyckoff & Downard merged to form Wyckoff & Adkins, Inc. at 140 Geary St. . . . Malcolm Dewees, Inc., formerly at 1233 Montgomery St., moved to 210 California St. . . . Don Flagg Productions moved to 445 Harrison St. . . . TORONTO: Benton & Bowles closed its offices. Accounts will be handled through its New York offices . . . WASHINGTON: Advertising Inc. of Washington moved to 1625 Eye St., N. W. . . .

**ADVERTISING** Murray Kushell, **PROMOTION** formerly with Pal Blades, is sales promotion manager of American Safety Razor Corp. . . . Richard P. Sisson to supervisor of sales presentations at Colliers Magazine, was with Criterion Advertising, New York . . . Helen R. August upped to AM at Becton, Dickinson and Co., Rutherford, N. J. . . . General Foods promoted W. Arch Sugg, previously acting director of sales and advertising of Post Cereals division, to ad and planning manager of the division . . . David J. Ryffel, formerly with G. M. Basford, to AM of Product Machine Co., Bridgeport Harry W. Holdsworth, with the company since 1920, has replaced Carleton B. Beckwith, retired, as AM of New Departure division of General Motors, Bristol, Conn. . . . Promotions at Francom Adver-

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Designers 3

115 WEST 45TH STREET, NEW YORK 36, N. Y.

A black and white photograph showing a person from the waist up, wearing a dark suit and tie, holding a camera. The background is blurred. Overlaid on the bottom right of the photo is the word "photography" in a cursive script, followed by "Dave Rosenfeld Studios" in a larger, bold, stylized font. At the very bottom of the image, the address "480 Lexington Avenue, New York 17, N. Y." and the phone number "ELdorado 5-7610" are printed.

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## trade talk

tising Agency: Willard H. Struhs, AE to v.p., C. R. Hicks to head radio-TV, R. E. Hackworth to copy-production director... Charles E. Van Voorhis from AE at Fuller & Smith & Ross to ad director of Packard Motor Co. . . . Bulova Watch Co. named Lester Krugman, formerly with Grey Advertising, New York, ad manager . . . Burt B. Hammer from v.p. with White, Burk & Barnes to AM of Detecto Sales, Brooklyn . . . Donchue & Coe added G. Walter LaBorie, Lever Bros. general sales manager, as director of merchandising and sales promotion; upped Jacob Rosenthal to director of marketing . . . Hertz Rent-A-Car added duties of advertising head to assistant general manager, W. J. Jann. Assistant ad manager is Ruth Barrett, former PM with McCann-Erickson . . . James W. Andrews to sales and advertising manager for Kool Aid (General Foods) . . . James E. Gallagher, formerly assistant AM with Rubsam & Hormann, to AM with Weissglass Gold Seal Dairy Corp., Staten Island . . . General Foods promoted Eric Haetuer to export ad manager succeeding William R. Proctor, now product manager, grocery sales, Walter Baker Chocolate and Cocoa division . . . A. T. Bahel to AM at L. J. Wing Mfg. Co. New Jersey, from AE with R. E. Lovekin Advertising, Phila. . . . John C. Brearley to ad manager with Brearley Co., Rockford, Ill. . . . Robert L. Zale from Toastmaster Products division of McGraw Electric as AM, to National Gypsum Co., Buffalo, as products promotion manager . . . at Prompt Multigraphing & Mailing Corp., New York, Bill Reimer, formerly AD, is director of sales replacing David E. Goldberg who is now v.p. with Battistone, Bruce & Doniger . . . Robert J. Lick from AM, Marion Power Shovel Co. to AM, Manage magazine, Dayton, replacing Frank X. McMennamin, now at Cappel, MacDonald & Co. . . . American Cyanimid appointed Clem W. Kohlman AM of its industrial chemical division . . . Daniel Caust to sales promotion manager of Lilly-Tulip Cup Corp. from George N. Kahn Co. . . . at General Electric Albert L. Champigny to ad and sales promotion mgr. for tube department; G. A. Bradley to same position with radio and TV department . . . W. Ward Willett, formerly sales promotion mgr. for Plax Corp., named AM for LaPointe Electronics, Inc., Rockville, Conn. . . . Paper-Mate Eastern Corp., New York, made David B. Kittredge AM. He was with Erwin Wasey & Co. . . . Budd Co., Philadelphia, upped A. Dix Leeson to AM . . . Alexis O. Verbeke promoted to director of advertising and

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PHONE Bruno Junker, MU 2-9683 N.Y.



## trade talk

sales, Libby, McNeil & Libby. He succeeds **Charles S. Bridges**, elected president following the death of **Daniel W. Greeyden**. . . . Ethicon Suture Laboratories (Johnson & Johnson) appointed **Edward Henrys** ad manager . . . **Stewart Hoagland** named AM and promotion manager with Interchemical Corp., New York . . . **John J. Hagan** to Carl S. Brown Co. as a v.p. to supervise advertising of Kinsey and Old Hickory Distilling Corporations . . . **Peggy McCall** to ad and promotion director of McKeithrick-Williams, Inc., was with Harper's Bazaar . . . at Kessler-Gallagher & Burton Co., divisions of Seagram Distillers . . . **Murray Koff** has been made AM and SPM. **A. C. Ebbesen** is his assistant . . . **Bernard M. Kliman** to director of advertising and sales promotion at Omega Watch Co. . . . Dravo Corp. named **Richard E. Hoierman** AM . . . **Matthew Cantillon**, formerly with Dobeckmum Co., Cleveland, named AM with Owens-Corning Fiberglas Corp. . . . **M. J. Roche** to general manager of promotion and advertising services, Lever Bros., New York . . . **Rollin C. Mack**, formerly ad director of Trend, Inc., Los Angeles, to ad sales manager of Douglass Muffler Co. . . . **Bernard M. Kewin** upped to AM with Automatic Transportation Co., Chicago . . . Wallace & Sons Mfg. Co., Conn., raised **John F. Banks** to director of sales and advertising, and **Craig A. Bossi** to AM . . . Robert T. Brown promoted to AM of Chrysler Corp. of Canada . . . Eastman Kodak selected former ad manager **F. Richard Holtz** for a special assignment in international advertising. **N. J. Hess** replaces him in the package design division . . . **Harold M. Tucker, Jr.** to Erwin, Wasey & Co., Ltd., Los Angeles, as media director replacing **Whitney Hartshorne**, who returned to the New York office . . . **Felix Giovannetti** named director of advertising of Jasco Aluminum Products Corp., New Hyde Park, N. Y. . . . Viking Air Conditioning, Cleveland, named **John M. Morton** assistant AM . . . **David P. Jacks** from AE, Leo Burnett Advertising, Chicago, to assistant product manager, General Foods, Franklin Baker division . . . Paper-Mate Pen Co., California, named **James Beam** AM succeeding **Larry Kraft**, who remains as consultant . . . **J. H. C. Woodside** to assistant AM replacing **Harold T. Leiskau**, now AM at B. F. Goodrich Rubber Co. Of Canada Ltd. **R. L. M. Weaver** becomes PM . . . **Edwin P. McIntyre** from R. T. O'Connell Advertising to AM with **M. J. Merkin** Paint, New York . . . **William C. Shurr**

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307 CURTIS BLDG. DETROIT

## trade talk

named director of services at the Franklin Fader Co., Newark.

**CAMPAIGNS** More toothpaste promotion seen as a result of new anti-enzyme ingredient. **Lambert, Colgate** and **Block** among those ready to promote new product . . . **Ideal Toy Corp.** will heavily promote "purpose dolls" through Dec. 20 . . . a 12-month \$100,000 campaign set up by **Flexy, Inc.** for new self-wringing cellulose sponge mop. Agency is Phil Gordon, Chicago . . . **Westinghouse** pushing low-priced appliances via Fuller & Smith & Ross, Cleveland. Will promote range, automatic washer, clothes dryer in multi-million dollar campaign . . . **Norge Div.** of Borg-Warner Corp. is spending \$1,000,000 plus to promote Laundry Maids, automatic clothes washer and drier . . . **Raytheon** is intensifying its ad drive for TV and radio receivers, aiming at UHF market, not stressing color at this time . . . Earle Ludgin, Chicago, planning heavy 1954 campaign for **The Spring Air Co.** . . . Cotton Buds, new name for Johnson & Johnson's Cotton Tips, being stressed in current ads . . . study by **The National Ass'n. of Engine & Boat Manufacturers** shows boatmakers not spending enough on advertising. Association is encouraging members to step up campaigns . . . **soluble coffee advertising** is on upswing. Some industry experts predict that around 1960 soluble coffee will outsell regular 3 to 1, reversing present ratio . . . **Blue Cross** and **Blue Shield** national ad campaign will get under way soon, via JWT, Chicago . . . **Regina Corp.**, via Lewin, Williams & Saylor, is promoting Electrikbroom, floor polishers and brushes in 15 major consumer mags through December . . . **Aluminum Goods Mfg. Co.** is pushing its Mirro products in company's biggest Fall campaign . . . **American Dairy Ass'n** plans major ad program starting this Fall . . . **Necchi Sewing Machine Sales Corp.** will push Necchi and Elna machines with \$3,000,000 this coming year, a 50% boost over past years expenditure . . . **Caloric Stove Co.** has led gas range manufacturers in ad expenditures for the past eight years and plans to maintain this leadership . . . **Schenley Reserve** is using two and four-color ads in newspapers for the first time. BBD&O, New York, is agency . . . since repeat the company has spent \$100,000,000 advertising Schenley Reserve . . . **E. L. Bruce**, (cleaning wax) using newspapers and mags in its Fall campaign, as well as radio, TV, and business papers . . .

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PUBLISHED BY ART DIRECTOR & STUDIO NEWS

## trade talk

Mogen David Wine Corp., Chicago, spending \$2,000,000 in biggest ad year . . . S. W. Farber is launching its biggest ever ad campaign, concentrating on woman's service mags . . . Douglas Fir Plywood Assoc. of Tacoma is planning to catch some Christmas spending by making lumber dealer a "how-to-do-it" headquarters . . . In 1954 Eureka-Williams Corp. will surpass the \$1,000,000 spent for advertising this year . . . powder for quick making of jelly in the home will spend \$250,000 for initial advertising. Known as **Tobyjell**, it will be distributed by Henry Pape, Inc. and Gaffney Food Products, Inc. . . . National Distillers Products will again feature gift decanters for Christmas promotion of Old Grand-Dad and Old Taylor . . . co-op popcorn promotion ties up Morton Salt Co., Weston Oil, and Snowdrift Sales, Inc., via Needham, Louis & Brorby.

**PHOTOGRAPHY** Wesley Balz correct address is 17 W. 45th St., New York . . . Ed Scherck Studios, with office and studios at 6 E. 39th St. and supplementary studio at 470 Park Ave., offers the photographic talents of Ingeborg de Beausacq, Lejaren a'Hiller and Peter Nyholm. Phone MU 3-1858 . . . Kurshan & Lang Color Service, expanded their dye transfer print and transparency duplicating department. New space will be next door to their present offices at 6 E. 46th St., New York, their 3rd expansion in four years . . . John Brefach, with Esquire's photographic staff for five years and Coleman Studios for the past year, is now with I. J. Becker Studios, New York . . . Joe Hanson is with Becker as photographic representative, was with Bill Jackson Studio and Wm. F. Howland Studios . . . Joseph Barnell, roving photographer for Reader's Digest, returned from Europe with about 3,000 color shots of the major countries which are to be used as covers of International Editions of the magazine . . . Berman Steinhardt Studio added a photographer and increased their staff, moved to larger quarters at 1615 Sansom St., Philadelphia . . . Sturgis-Grant Productions, Inc., New York, appointed Dwinell Grant, v.p. and AD, to general manager. Company moved to 322 E. 44th St. . . . Dr. George C. Higgins, Eastman Kodak Scientist, received the French Photographic Society's 1953 **Davanne Medal** . . . Four Eastman scientists honored with fellowship in American Physical Society: Chester R. Berry, Gustaf W. Hammer, Carl F. J. Overhang, and

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## trade talk

Franz D. Urbach . . . Also at Eastman, David S. Greenlaw was made assistant director of color technology division, and George H. Rieg to superintendent of the Kodacolor processing division.

**PRODUCTION** Anthony Joseph Walton now with Lohmeyer, Adleman & Montgomery, Philadelphia as PM . . . Norman Waterman has returned from the Army to The Chernow Company, where he was PM, in an executive capacity . . . Joseph M. Callan, ex-president of Kling Studios, has become president of Einson-Freeman, Chicago . . . Thomas N. MacBurney to PM of Arthur R. MacDonald, Inc., Chicago, from Ekco Products Co. . . . David R. Roberts from Central City Electrotype to PM with Fellows Advertising Agency, Syracuse.

**MEDIA** Screen World, published by Martin Goodman Publications, is a motion picture fan magazine begun in Sept. . . . American Paper Converter has a new name: Paper, Film and Foil Converter . . . Pulpit Digest Co., Great Neck, N. Y., publishes a third magazine, Protestant Church Administration & Equipment. Circulation, 180,000 . . . Wisdom will appear in December. Monthly magazine will carry current information about American Jewry with the purpose of improving understanding. Publisher is Leon Gutterman, Beverly Hills.

**EXHIBITS** A. I. Friedman: October, Drawings and Paintings by Art Weithas . . . Associated American Artists Galleries: Oct. 5-24, Sports Page by Fletcher Martin, Paul Sample and William Gropper; Oct. 12-31, Nathaniel Kaz, sculptures; Oct. 26-Nov. 14, Joe Jones, water colors; Nov. 2-Nov. 14, Lewitt-Him design team, posters . . . Museum of Modern Art: thru Nov. 15, Jacques Villon, graphic works; thru Nov. 29, Good Design, home furnishings; thru Nov. 22, State Department Architecture; Oct. 14-Dec. 27, Childrens Toys; Oct. 14-Nov. 20, Art Lending Service opens; Oct. 21-Jan. 3, Leger, 100 paintings; Nov. 4, 8:30 pm, A Symposium of Good Design, Edgar Kaufman, Jr., moderator . . . Springfield Art League: Nov. 8-29, drawing, painting, sculpture by members.

**TELEVISION** Robert M. Purcell Television opened in Los Angeles as a consulting service . . . Motion-Picture-Television Division of Kling Studios new account exec is Bert

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TYPOGRAPHERS  
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New York 17, N.Y.



## trade talk

**Somson**, formerly with United Film and Recording Studios . . . **Edward D. Madden** previously with NBC, is v.p. of Motion Pictures for Television, Inc. . . . **George F. Foley, Inc.**, TV and film company opened at 6087 Sunset Blvd., Los Angeles. **Kingsley F. Horton** is v.p. of West Coast office . . . **George Wolf** is director of radio-TV at Geyer Advertising, Inc., New York. Formerly he held a similar position with Foote, Cone & Belding, Inc. **Norman Blackburn**, who formerly held this position, resigned to work on creative and productive phases of TV. Definite plans to be announced . . . **H-R Representatives, Inc.** and **H-R Television, Inc.** moved to larger quarters at 155 Montgomery St., San Francisco . . . **Henry C. Sanford** of H. C. Sanford Associates will address the Advertising Women of New York Nov. 23 on "Art for TV Commercials" . . . Philco Television Playhouse administration is under **James Burton** who is manager of the Hollywood office of Hutchins Advertising Co., Inc. and v.p. for the radio and TV divisions in New York . . . **Jack Dunn** has been named TV producer for Biow Co., New York, was with Stockton, West, Burkhardt, Inc., Cincinnati . . . **Kling Studios** has a new package of filmed TV spot commercials designed for syndication to potato chip processors, also spot packages for beer, ice cream, banking, and bakeries.

**PERSONAL** Leonard Ruben had a new daughter, Elisabeth Anne. Mr. Ruben is art director with Palmer Publications, New York.

**DEATHS** **Nestor Davis**, one of the founders of Kent Studios, New York, and his wife were asphyxiated by leaking gas heating units while on vacation in Maine . . . **Winold Reiss**, artist and former assistant professor of mural painting at NYU, died after a long illness. He painted murals for Cincinnati's Union Station and for hotels, restaurants (including Longchamps chain), and theaters. . . . **Miss Zaidee Lincoln Morrison**, portrait painter, illustrator, and former professor of art at Carleton College, Vermont, and of piano at Vassar . . . **Walter B. Montgomery**, commercial illustrator from Philadelphia . . . **Franklin Fisher**, chief of the illustrations division of National Geographic, Washington. He was in Los Angeles, to accept an award from PSA for the society's development of the photographic arts, when he died of a heart attack.

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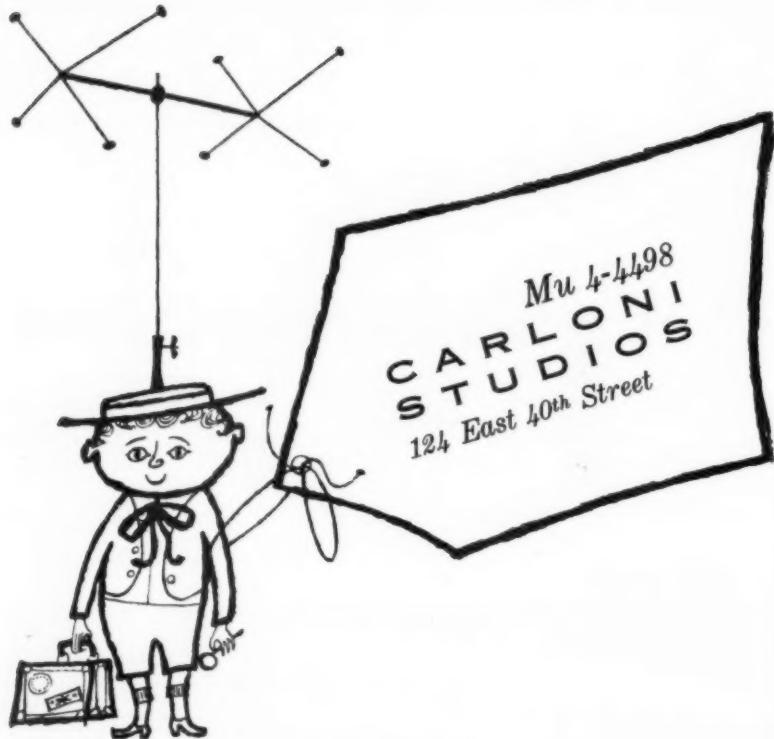
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## quotes

### Effortless art . . .

" . . . When I was in occupied Japan, '45, I designed Xmas cards for my division. An old Japanese lithographer redrew them on stones. He critically looked at the cards and my interpreter translated his words:

'The artists of Japan have a code to classify the merits of a piece of artwork. The lowest classification is the merely beautiful. The sensitive art is higher, and above this is original art. But the highest is art that looks effortless. It doesn't matter how much work you put into it to achieve this result.' "I have since strained at making art that appears effortless."

Henry Wolfe, Art Director, Esquire, at Hampton Studios Creative Plus Forum.

### Non-specialization . . .

" . . . In this age of specialization, there is real danger of a narrow Art Director and Artist emerging. He can do one thing well . . . but only one thing. When Lester Beall, Paul Rand, Will Burtin, and Alex Steinweiss asked my opinion on the road they should tread, I said 'Specialize in non-specialization.' This continues to be my basic guide whenever anyone asks me to guide him into narrow specialization and its hack results. Is this policy economically sound? The four above mentioned have only to worry about high income taxes . . . !"

Dr. Robert Leslie, Partner, Composing Room, at Hampton Studios Creative Plus Forum.

### Openmindedness

"An idea must not be condemned for being a little shy and incoherent; all new ideas are shy when introduced first among the old ones. We should have patience and see whether the incoherence is likely to wear off or to wear on, in which latter case the sooner we get rid of them the better."

Quotation from Samuel Butler by Marion Harper, Jr., McCann-Erickson, Inc., President.

### Don't talk to yourself

"Art is a language, and no right-minded person would bother to learn a language for the purpose of talking to himself. Such, perhaps, is one of the many reasons and purposes of art exhibits and one-man art shows."

Comment in Chicago's ADC News on David Lockwood's one-man show at Steven's-Gross galleries

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A NEW AND UNIQUE TYPE OF Multiple Film Hanger which will enable photographers to simultaneously process various sizes of professional sheet film, black-and-white or color, in any processing tank accepting 8 x 10 film hangers, has been announced by the Eastman Kodak Company.

NEW PRODUCTS FOR INK AND COLOR on acetate, and vinyls and grays for retouching photos in sample kit by Grumbacher, Inc., 482 W. 34th St., New York 1. For use in color separation, masking, overlays, animated cartooning package design on foils, and acetates, and for airbrush works.

EFFECTIVE TV ADVERTISING. The influence of TV advertising has been reported in several studies by NBC. Their latest publication, "How to Increase the Effectiveness of TV Commercials," presents well-illustrated reports of research on actual trial-and-error experiences of many advertisers and how best to reach the TV audience.

TOULOUSE-LAUTREC KEEPSAKES. Two sets of Toulouse-Lautrec sketches, eight to a set, interpreted in silk screen by the Pied Piper Press are being distributed free to advertising people. One portfolio contains eight rare sketches. The other has drawings of performers. Sketches are mounted on black paper background, are suitable for framing. One portfolio to a person. Write Victor Strauss at the Press, 225 Lafayette Street, N. Y. C.

KINGMAN AND GASSER. Two booklets, one on Henry Gasser and casein painting and the other on Dong Kingman's work, have been recently published by Grumbacher, Inc. Each contains a biographical sketch and discussion by the artist of his techniques, illustrated with his paintings.

GAMMA RETOUCHER. Gamma range re-touch white, black, and nos. 1-6 neutral gray, by Grumbacher, have been formulated and ground for use in the air brush, brush and pen on matte, glossy photographic surfaces or drawing paper. These are said to maintain in reproduction the same tonal values of the original. Grays may be used for warm or cool tones as they are neutral.

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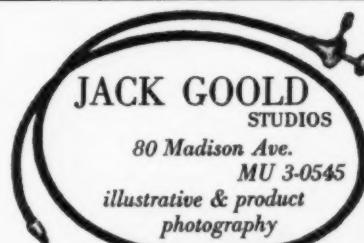
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## ANNUALS

2. Graphic Annual of International Advertising Art. Edited by Walter Herdeg and Charles Rosner. 753 fully captioned illustrations of the best in poster, magazine, newspaper, and direct advertising, as well as book jackets, album covers, trademarks, letterheads, packaging, calendars, Christmas cards and television. \$12.50.
45. Penrose Annual 1953, edited by R. B. Fishenden. A review of what's new in the Graphic Arts, general, technical articles, documents, illustrations in color. Fine reference piece. \$8.50.
5. International Poster Annual—1952. Edited by W. H. Allner. Illustrates hundreds of carefully selected examples of the year's outstanding poster art from 25 different countries. 180 pages. \$10.00.
28. 31st Annual of Advertising and Editorial Art. Published for the Art Directors Club of New York. Just published. A record of the best in American ad and editorial art and of graphic trends. A valuable visual swipe file. \$10.00.
37. U. S. Camera Annual, 1953. Edited by Tom Maloney. A collection of outstanding photographs from all over the world representing every phase of photography. \$6.95.
41. Modern Publicity, edited by Frank A. Mercer. An international annual of advertising art with 600 illustrations from 27 countries. A visual survey of international ad art cross-currents. \$8.50.

## TYPOGRAPHY

39. How to Recognize Typefaces, R. Randolph Karch. Shows key characters of more than 1400 currently used type styles, arranged in order of their likeness. Includes data—on type classification, families, fonts, color. \$6.00.
43. An Illustrated History of Writing and Lettering, Jan Tschichold. Illustrations of writing from Egyptian, Grecian, Roman civilizations through the middle ages down to the present. History of book-press lettering traced. \$4.00.
49. Pen and Graver. Alphabets and pages of calligraphy by Hermann Zapf. A fine example of a revived art. \$8.50.
59. The Studio Book of Alphabets. 67 complete specimen alphabets, some type, some hand drawn, covering a wide range of styles. Foundations noted. \$2.00.

## SWIPE FILES

19. 750 Designs, Borders, Backgrounds, Tints and Patterns, H. B. Coffin. All illustrations can be cut out or copied without permission. \$4.50.

## ART

27. New Techniques in Practical Art for Reproduction, Jean Borges Mayfield. About using Bourges sheets, black-and-white retouching, pre-separated art, transparency correcting. \$7.50.
54. The Science of Color, prepared by the Committee on Colorimetry of the Optical Society of America. Traces the use of color by prehistoric man, through the Roman civilization. Technical and theoretical accounts of color, includes 25 color pages, diagrams and graphs. Excellent reference for students and professionals. \$7.00.
55. Loren Maciver and I. Rice Pereira, by John I. H. Baur. Biographical and critical study of two leading American women painters. Many reproductions of paintings by both, in color, half tones, and line cuts. \$3.00.
56. African Folktales and Sculpture by Paul Radin. Collection of African myths and folktales with over 160 photos of examples of the plastic art of the African cultures. Glossary of unfamiliar terms, index of tribal sources. \$8.50.
61. Dictionary of the Arts, by Martin Wolf. Materials, terms, implements, techniques, etc., of all aspects of the arts defined and described with reference to all schools and movements in esthetics. Unfamiliar and local terms are explained. Periods from cave-dwelling to the present are covered. Familiar, as well as obscure cultures included, with major stress on Western civilizations. Cross-indexed. \$10.00.

## TELEVISION

31. Designing for TV, Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title and graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging. \$8.50.
57. The Handbook of TV and Film Technique, by Charles W. Curran. A non-technical guide on film production costs, methods, and processes for executives and lay readers. Includes standards for programs and commercials, charts, diagrams and a glossary of motion picture nomenclature. \$3.00.

## WINDOW DISPLAY

24. The Art of Window Display, Lester Gaba. Well illustrated primer on how to design windows that sell. \$5.00.
58. The Drama of Display, visual merchandising and its techniques, by Jim Buckley. Begins with simple, elementary designs and how they apply to the display of merchandise and includes an analysis of its mechanics, methods and techniques. Many illustrations supported by legends. \$10.00.

## COPYFITTING

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47 pages of simple "how to" for art students interested in applied design. Describes materials, color preparations, firing methods; discusses appropriateness in design. B&W drawings illustrate basic ceramic designs.

**THE PLEASURES OF PAINTING.** Adrian Hill. Pitman Publishing Co. \$8.50. Painting for pleasure is theme of this guide for both the beginning and the advanced art student. Covers drawing, oil and water color. Aims toward giving a feeling of freedom in experimentation. Illustrations in color and b&w.

**THE DRAMA OF DISPLAY.** Jim Buckley. Farrar, Straus & Young. \$10.00.

The how and why of show windows. A fully illustrated analytical treatment. Covers display ideas, how compositions develop, the economy of improvisation, color, lighting, combining good display with good theater. Author Buckley is Display Director for Saks Fifth Avenue at Beverly Hills.

**ART IN THE ICE AGE.** Johannes Maringer and Hans-Georg Bandi. Praeger. \$12.50.

A beautifully illustrated book on Spanish Levant Art and Arctic Art. Book has printed in Europe with 16 color pages and 216 monochrome illustrations printed by gravure. The book is based on idea of Professor Hugo Obermaier, late expert on prehistoric art.

**THE JUGGLER OF OUR LADY.** R. O. Blechman. Henry Holt & Co. \$2.50.

Medieval legend illustrated in modern decorative—humorous style. The tale of a repeated juggler who wins his audience through the Virgin Mary. Illustrated in color, with story continuity in brief captions.

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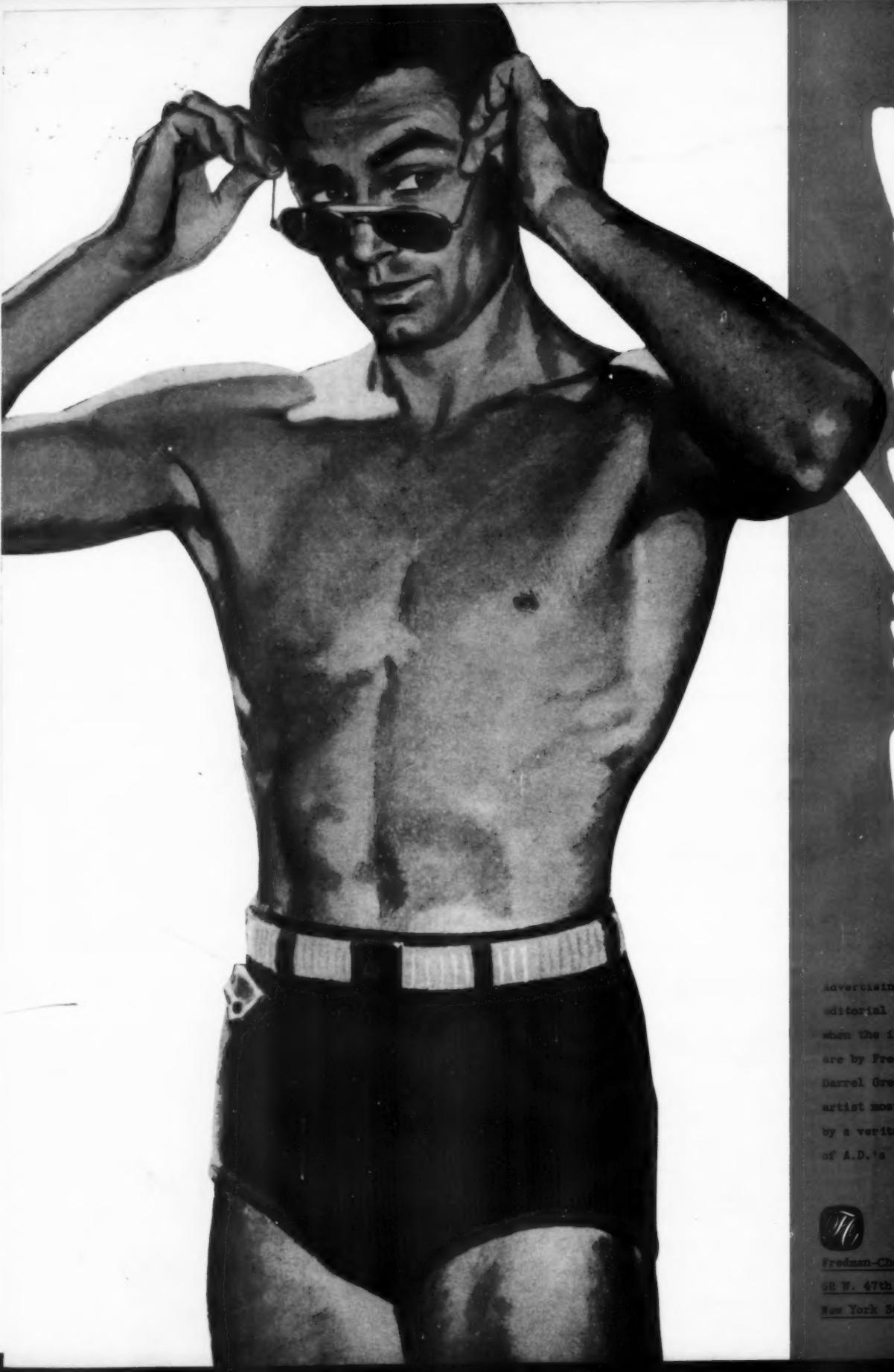
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